

SEVEN DAYS

**FARM-BORNE
ILL WILL** PAGE 14

Vt'ers protest
federal food bill

Bodies in Motion



**Vermont's
dance scene
takes a big leap**

BY HOGAN JAMES RYN



MUSIC BY MITCHELL PAGE 36

DJ/producer Craig celebrates 20 years

"DWELL" ON IT PAGE 34

Hipsters congregate in new church

SEW AND SEW PAGE 12

Wylie Garcia addresses ... the dress



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*** SEVEN DAYS**

will not be published
on Wednesday
January 5, 2011

Republicans? The difference is important, as Skay's number of 27 makes it sound like the Republicans could possibly have a voice.

Chap Metzger
BYA

Totten clarifies: The 27 was difference wasn't between 48 and 50, but between the GOP's plausible caucus size and 76, which is the tipping point to become a majority in a 100-seat chamber. Actually, given the outcome of the recent recounts, the House GOP would need to gain 50 seats to have a technical majority of 76 seats. They will have 48 going into the next session.

BIKING TO NYC

Perhaps Burlington should stop wasting time and money trying to figure out how to fix the traffic options ("How We Did," November 30), and just go out and buy this month's dispiriting magazine. In it, their profile Janette Saddlekhan, who has completely redesigned New York City. If they read the article, there would be no more routes with biking or bus routes in RTV.

Sharon Boyce
SOUTH BURLINGTON

HONOR YOUR WAITSTAFF

["The Waiting Game," November 27], about how to get good service at a restaurant, is spot on. We are lucky to have many truly professional and dedicated restaurant owners and workers in our area. Other than my family and friends, the people who feed me are as valued as almost anyone I know. They feed you, give you drinks and, more often than not, try to make you happy. What could be better than that?

How you are treated in a restaurant, in my opinion, is often "instant karma." You get what you give... it comes down to mutual respect and understanding of each other's positions, needs and wants.

Treat everyone with respect, and it almost always works. As in all good relationships, loyalty, understanding and mutual respect are mutually rewarding.

Bryann Drexley
ESSEX

TIP WITH THAT?

[Re: "The Waiting Game," November

17]. Actually, the customer is always right, because without the customer you wouldn't have a job. Fortunately for the business in this town, looking for a good meal usually is an easy task with the abundance of selection and local food. On the other hand, getting good service requires a bit of patience. I don't know any people who say that waiting tables is their dream job and plan on making a career out of it, so to explain the complexities and hardships in doing this article I've used my understanding.

The one thing that I can relate to is being underpaid, grumpy in most restaurants would occasionally be included, due to the thousands of Canadians who came to Burlington every year and don't tip. It usually gives the standard 20 percent tip, even when the service is bad. I just won't be in a hurry to return for another meal.

Sharon Boyce
SOUTH BURLINGTON



Notice last weeks *America in Apparel*! Read the letters — and Jason Dye's responses — on page 22.

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SEE CALENDAR SPOTLIGHT ON PAGE 48

2

FRIDAY 3, SATURDAY 4 & SUNDAY 5

Front Row Seats

Even when she's not performing, she's always in the spotlight—this week of your work day. For example, in "Fog of the Mind"—a musical singer-songwriter **Jean Baker's** *Shadows and Dreams* is a musical about a woman's journey to find herself. It's a story of a woman's journey to find herself. It's a story of a woman's journey to find herself.

SEE CALENDAR LISTINGS ON PAGE 52

3

FRIDAY 3 A Good Influence

Western Massachusetts' original independent theater **Madcap's** new play, *Looking Good*, is a story of a woman's journey to find herself. It's a story of a woman's journey to find herself.

SEE CLUB SPOTLIGHT ON PAGE 64

WEDNESDAY 1
FRIDAY 3, SATURDAY 4
& WEDNESDAY 8

4

Sugar and Spice

Can't come to the office to work for the week of the week? **Can't-Come-Making Owners** which take place every Wednesday, Friday and Saturday through December 31. It's a story of a woman's journey to find herself. It's a story of a woman's journey to find herself.

SEE TEXTS CLUB SPOTLIGHT ON PAGE 64 AND CALENDAR LISTINGS ON PAGE 48

ONGOING

All the Small Things

It's a story of a woman's journey to find herself. It's a story of a woman's journey to find herself. It's a story of a woman's journey to find herself.

SEE ART REVIEW ON PAGE 10

5

TUESDAY 7 &
WEDNESDAY 8

Some Kind of Wonderful

It's a story of a woman's journey to find herself. It's a story of a woman's journey to find herself. It's a story of a woman's journey to find herself.

SEE CALENDAR LISTINGS ON PAGE 52

6

SATURDAY 4 & SUNDAY 5

Winging It

It's a story of a woman's journey to find herself. It's a story of a woman's journey to find herself. It's a story of a woman's journey to find herself.

SEE TEXTS OF THE ARTIST ON PAGE 32 AND CALENDAR LISTINGS ON PAGE 52

7

everything else...

CALENDAR	2:45
CLASSES	2:50
MUSIC	3:00
ART	3:30
MOVIES	3:30





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FAIR GAME OPEN SEASON ON VERMONT POLITICS BY SHAN TOTTUM

Let's Make a Deal

The Little Telecom That Could? Will that turn out to be Burlington Telecom's epitaph?

After a pair of secret talks and some delicate revelations, the city of Burlington tentatively is \$33.5 million lease with Citicapital and some learn the BT equipment it bought with the borrowed money.

What's next is anyone's guess. More lawsuits? The future? A fine slice of BT? All of the above?

It's not clear which equipment BT is required to hand over to Citic, but technically it could include 160 miles of fiber optic cable (the technological brain of the network), cable boxes and more.

Yikes.

"Citicapital has assured us they won't do anything preemptively because they know that BT serves both the police and fire departments," says Mayor Scott. The rest of city government, including schools, rely on BT, too. Doing large transactions such as the Howard Center, a leisure services agency.

Putting the plug on this "socialist experiment" would do more than just political damage. Contrary to what Kim Haskins suggested, the city is not out of the book financially once it turns over the leased equipment.

Lease provisions allow Citic to sue Burlington in order to recoup the entire \$33.5 million. Citicapital spokesman MARK BOGGS isn't saying whether the 6-monther will go that route.

Wagers, anyone?

Remember, too, that \$33.5 million is just a portion of BT's debt. It also owes \$17 million to the city's taxpayers.

Plus, it would take at least another \$6 million to finish wiring the city—an unlikely scenario, at best, if it's going to happen on BT's dime.

Since BT is a project of the city and not a private company, it can't declare bankruptcy. The entire city of Burlington would have to file for bankruptcy. Such an event would be unprecedented, only the Vermont legislature can allow a municipality to file for bankruptcy.

Undeterred by the legal snarls, mounting debt and his own dimming political future, Kim remains optimistic. Or at least it's hard to tell the difference with this guy.

"I still believe that Burlington Telecom has a lot of potential and would play a role in providing telecommunications

services in Vermont if we can work through the business," said Kim. "Burlington is a very resilient city. We've tackled tough problems before."

BT has been hampered from the get-go. Barred from using taxpayer dollars by lawmakers eager to "protect" the \$165 million dollar operations such as Adelsys and Comcast, BT turned to the private market for start-up money. Then, it got all the money it needed—and more. When it ran out of private cash, and the global finance markets collapsed, it secretly dipped into the public oil—legally, as it turned out.

COMCAST, AND ANYONE WHO HOPES TO BUY THIS CHEAPY... ARE BT ADVERSARIES.

MICHEL GUITE, VTCL

MICHEL GUITE, who owns Vermont Telephone Company, has offered BT the money—\$300,000—and equipment it needs to stay in business. He and VTCL have plenty of cash on hand thanks to an infusion of \$116 million in federal stimulus funds to wire broadband across Vermont.

"The problem is simply that BT spent like drunken sailors in the early years," said Guite. "Burlington can and will be proud of it if they stick with it."

Another longtime BT observer agrees it still could rightsize and stay afloat. "Burlington Telecom technology infrastructure is extensive compared to what it needs to support its current customer base, and coupling that with the cost curve of technology, BT could possibly lease replacement equipment at a fraction of the original cost and remain operational," said TIM REEDER, former chairman of the city's Telecommunications Advisory Committee.

So far, former Comcast now FairPoint has failed to the city or Citic, about taking over BT's operations, company reps tell "Fair Game." Give 'em time.

One group showing interest—for the second time—is Reliant Burlington Telecom, led by businessman DON HANSEN of Small Dog Electronics and FRED HALLMAN of Chorus Technology, former city council president MARY MONTGOMERY and

TIM HADY, BT's first general manager. The group's purchase offer was rebuffed earlier this year, in part because of a long-standing feud between Nady and the city's chief administrative officer, JONATHAN LEONARD.

Guite says his goal isn't to get BT for a song.

"The fundamental way is to behave like an ally, rather than an adversary," said Guite. "We already serve BT as an Internet provider, and we want to keep doing so, and we believe in legally supporting our customers. Comcast, and anyone who hopes to buy this cheaply, is my thinking on BT adversaries."

Trifolium Trouble

Just prior to Thanksgiving, Ratsey announced the "good" news. It had—in a—finished removing trifolium leaved ground water from the VT Yankee site. Well, sorta.

Simply put, Ratsey sent a protest, arbitrary goal of sucking up 300,000 gallons of treated water. VY spokesman ARRY SMITH told "Fair Game" plant officials are now debating whether it should confirm extracting water. The 300,000-gallon mark was established earlier this year before the extent of the contamination was known.

Gov-elect Peter Shumlin has called on VY to add more extraction wells. Pressing the "panic" button on the extraction is "illogical," he said, if more trifolium exists VY should be doing all it can to clean up the trifolium in the groundwater.

So, why stop now? Because winter resists.

"My conclusion is that they didn't want to make it freeze-proof," said Peter Smith Associates' ARRY SMITH, who has been hired by the legislature to monitor VY activities.

Proving proofing the lines costs money—what VY doesn't want to spend without knowing whether it will be operating beyond 2012.

One thing is clear. Contaminated groundwater is still making its way to the Connecticut River, and potentially into the Hudson.

According to test results provided to the Vermont Department of Health, trifolium levels near the banks of the Connecticut River are more than 100,000 percent per line—20 times the limit set by the U.S. Environmental Protection Agency, the highest readings

on the site have topped 750,000 pictures per liter. Condemns believes Entergy should continue to suck up the water for one simple reason: "What goes up won't go down, and if they pull it up, it won't go down into the bedrock."

What will go down if Entergy keeps pumping out criticism? The price it can fetch for VY.

Filling Up the Cabinet

Gov. elect **PETER SHUMLIN** announced his "transportation team" on Monday, prioritizing his picks for the number one and number-two slots at the Agency of Transportation.

DEAN STANLEY will be AOT secretary. His deputy-to-be, Rep. **DAVE WINTER** (D-Waterbury).

Stanley is no stranger to the post. He had the job for the final four years of Gov. **WARREN BARNES**' administration.

For the past five years, Stanley has been the director of aviation at Burlington International Airport. The bond rating for BTV dropped recently as a result of Burlington Telecom's financial woes and a reduction in air traffic in and out of Vermont.

Minister has overseen the AOT budget from his seat as the powerful House Appropriations Committee. She previously served on the House Transportation Committee.

Late Tuesday, Shumlin made three more picks. Former Democratic gubernatorial rival **BOB BARNES** will serve as secretary of the Agency of Human Services — a choice sure to warm the party's Monday heart lands.

PATRICK FLOOD will remain the agency's deputy secretary. Shumlin named **DAVID LUDWIG**, a longtime AHS exec under Dean, as commissioner of the Department for Children and Families — a department under siege due to rising caseloads and dwindling staff.

Recounts R Us

In four recounts held Monday, Democrats held onto three seats — two in Rutland City and one in East Junction — while a Republican kept a fourth seat in Rutland.

Three more recounts remain. Two were held Tuesday as "Fair Game" went to press — one in the Northeast Kingdom and one in Franklin County. The final, in St. Johnsbury, will be held next week.

When all is said and done, the GOP and Democrats will go into this next session with exactly the same seat entrenchment as in the previous biennium. Democrats with 94 members, the GOP

OPINION

with 48. There are also five Progressives and three Independents.

Some things never change — such as that pesky \$300 million-plus budget gap.

House Homecoming

After four years being in Washington, D.C., **ANDREW SARACE**, a longtime aide to Democratic U.S. Rep. **WILLIE LITTLE**, is returning to the Green Mountain State to become director of communications and public affairs for AllEarth Renewable in Williston.

Sarace, a Colfax native, will now be working for **DAVID BURNHAM**, AllEarth's founder and an ally of Gov. elect Peter Shumlin.

Boasting the Statehouse in his public affairs capacity will be a different kind of homecoming for Sarace, who first worked under the Golden Dome in 2002 when then-Sen. Peter Welch was president pro tem.

Sarace begins the new gig after the first of the year, just as the new legislative session begins.

Media Notes

Widdigergroup has merged with the Vermont Journalism Trust, another nonprofit news organization, to help it raise money.

The little-known Trust, chaired by businessman **WILL SCHWARTZ**, was established in September 2009 to fund investigative news gathering and create a consortium of receptive media outlets in hopes of influencing public policy. But the Trust decided instead to partner with Digger.

"The economic model that since the mid-19th century has supported print journalism is in steep decline," Digger-in-chief **WILL SALLADAY** writes in a statement on the website. "Investigative journalism and beat reporting have been especially hard hit. We wanted to produce in-depth journalism vital to Vermonters within a sustainable economic model."

To do that, Galloway has partnered with several Vermont newspapers and has also landed major national grants from J. Lab and the Knight Foundation. ☐

✔ Conf with Rep. Widdigergroup for the latest on the 2012 election results during the 11 p.m. newscast for a preview.

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Will a Newly Hatched Federal Food Bill Make Eating Safer? Some Farmers Aren't So Sure

BY ANDY BROMAGE

Vermont farmers are divided over a food-safety bill voted out of the Senate Tuesday morning that expands the federal Food and Drug Administration's power to regulate food producers.

Some see the FDA's Food Safety Modernization Act as a necessary step toward protecting consumers from the food-borne outbreaks that have sickened thousands in recent years. Others view it as Big Brother-style government intrusion on their freedom to farm.

On the Sunday before the vote, two dozen local opponents of the bill gathered at a Middlesex park and rode to protest the legislation. The location was chosen for its proximity to the home of

Sen. Patrick Leahy, who supported the bill. Sen. Marco Rubio also voted for it.

Joan Parnes, co-owner of Crystal Spring Farm in Keeneland, was among the demonstrators. His fears being shut down by uncollected federal food inspectors when he begins producing raw, unpasteurized honey next year. Elsewhere in the country, federal authorities have seized raw cheese in the name of consumer safety, and Parnes worries the new law increases the likelihood the same thing could happen to him.

"I have to wonder if they're going to come and shut up farms with good laws," said Parnes. The sticky-bearded Vermont spokesman against a backdrop of homemade protest signs screamed with slogans such

as "USDA — Don't Touch Our Junk!" and "Local Food is Homeland Security."

Known as S.510, the food-safety bill would expand the FDA's authority to regulate food producers with the goal of preventing the illnesses caused by spinach, peanut butter and eggs tainted with E. coli and salmonella. The legislation would increase the frequency of inspections, tighten record-keeping requirements, extend more oversight to certain farms and mandate product recalls if producers fail to conduct them voluntarily.

Vermont has suffered fewer food-borne illness outbreaks than most populous states, but it hasn't avoided them altogether. From 1997 to 2008,

AGRICULTURE

18 Vermonters got sick from eating salmonella-tainted peanut butter, cereal and Veggie Batty snack food. Tomatoes, jalapeños and serrano peppers have also been tainted, according to reports compiled by the U.S. Senate's Democratic Policy Committee.

The original bill was much more draconian than what Sanders and Leahy approved on Tuesday in a 78-25 vote. In September, Sen. Jon Tester (D-Mont.) introduced an amendment that exempts from regulation those farms — like Parnes's — that sell direct to consumers and make less than \$500,000 a year.

But that hasn't reassured Parnes and other small-scale growers who think farmers — not the government — should worry about food safety. "If I have a problem with the eggs I'm selling, I'll leave about it in 24 hours and I can take corrective action," said Parnes.

Debate over S.510 has been rife with misrepresentation and myths. Claims that the bill would outlaw backyard gardening and seed saving, among other activities, have proliferated on the Internet since the bill was first introduced in 2009.

Will Robb, a board member of Burlington's Intervale Community Farm, said he attended Sunday's demonstration because the legislation leaves too many questions unanswered. For instance, what happens if outbreaks like those up to supply fresh local food to hospitals or public school systems? That could easily push them over \$500,000 in sales a year, Robb said, subjecting small farms to cumbersome record-keeping and inspections.

"I try to stay away from the media but watch," said Robb, "but there's too much

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power in this bill?"

NORA/VT, the state chapter of the Northeast Organic Farming Association, is backing the food safety overhaul because, in the words of policy adviser David Rogers, "the alternative is a hell of a lot worse." The FDA already has expanded oversight of food safety, thanks to the Biosecurity Act of 2002, Rogers said. What the Food Safety Modernization Act would do is put some constraints on that power, he argued, by "forcing it to pay more attention to small farms and small producers."

"These pork confinement types are carrying the water for very large agricultural interests because they are opposed to this bill," said Rogers. "Big ag did not want the Tester amendment, because it exempts small farms and processors. That puts big ag at a disadvantage."

The 200-plus member farmers that make up the advocacy group Rural Vermont are divided on the biosecurity bill, executive director David Carter said. However, Rural Vermont is an organization officially supported the legislation with the Tester amendment, Carter said.

Carter noted that 96 percent of Vermont farms fit the bill's definition of a "small farm" and are therefore exempt from oversight. He acknowledged that food borne outbreaks are a serious outlier but said most cases are coming from industrial-scale farms, slaughterhouses and processors — not the smaller farms doing business in Vermont. Echoing Parini's comments, Carter said the best quality control is lowering the farmer who sells you milk, eggs and produce.

"If you walk up to a Vermont farm, you can look at it and see what kind of operation it is," he said.

Raw milk and cheese are of particular concern to opponents of the food safety act. In 2008, the Vermont legislature passed added protections for producers of raw dairy products, which are considered higher risk because they aren't pasteurized. ASFA doesn't explicitly restrict the sale of raw milk, but it does direct the FDA to review existing regulatory "hazard analysis" and "preventive control" programs.

Last summer, an organic food market in Venice, Calif., called Kanasawa Foods was raided by weapons-wielding federal and state inspectors who confiscated tons of jars of raw cow and goat's milk and unpasteurized goat cheese. Also, the U.S. Department of Health and Human Services, as part of its Healthy People 2020 plan, has called for increasing the number of states that prohibit the sale of distribution of unpasteurized

dairy products.

Shawn Zechinella, who raises pigs, sheep, chickens and rabbits for meat on her farm in Rensselaire Falls, sees the Rawness rule as a neither-nor rule about what the Food Safety Modernization Act could unleash on Vermont farmers.

"They mean to kill raw milk in general," Zechinella said at the Middlesex rally.

Rural Vermont's Carter said such fears are overblown, arguing that most raw dairy producers wouldn't come under the new regulations. Vermont law already limits how much raw milk a farmer can sell: 40 gallons a day. Based on the average milk price of \$6 a gallon, a farmer selling the maximum allowable volume of raw milk would only bring in around \$240,000 a year, Carter noted — well under the \$500,000 trigger the federal oversight.



I TRY TO STAY AWAY FROM THE
TINFOIL HAT STUFF,
BUT THERE'S TOO MUCH
POWER IN THIS BILL.

WILL ROSS

From the Senate, the bill now goes back to the House for final passage before it heads to the White House, where President Obama is expected to sign it into law. If and when it becomes law, NORA-VT's David Rogers predicted, "The draft will be in the details" when the FDA begins writing the food-safety regulations.

"We've got several years of hard work paying attention to what the FDA is going to propose in terms of implementing this bill, so it's like a 'year and a half' kind of a thing," Rogers said. "It's like, what did Woody Allen say? Eighty percent of success is showing up." We've just gotta keep showing up." ☐

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With a New Director, Shelburne Art Center Looks Forward to Change

BY PAMELA POLSTON

Burlington artist **SAGE TUCKER-KETCHAM** has a brand-new role: executive director of the **SHELburne ART CENTER**. Which means, in turn, that the 65-year-old craft school and gallery with the storied past is facing its future with fresh eyes. That is, the fashionable eyes of a petite 22-year-old with seemingly boundless energy.

At a reception for current SAC co-founder **CLARA STURM** on a recent Friday night, Tucker-Ketcham is still so new to the job, she's not entirely sure how many board members she has. "Maybe eight?" she ventures. "My first meeting with them is December 4." And, aside about recent rumors that the institution is going to revert to its previous name — the **Shelburne Craft School** — she says she's still undecided. As for plans to turn the crumbling set of inefficient wood-frame buildings into a sustainable campus — in part by harvesting heat from the lakes and metalwork studio — yes, that's a goal far down the road.

But first, says Tucker-Ketcham, "We need to take care of updating our computer and administrative systems."

That may not sound very exciting, but bringing one's record keeping into the 21st century is a good place to start over. The enthusiastic new director has been digging through boxes of paper files and along the way getting a crash course in the history of the organization.

Tucker-Ketcham has been working at the center this past year, programming events and running the gallery. About a month ago, she added office manager to that role. "They needed someone to come in and do class registration and scheduling," she explains. About three weeks in, she contrasts previous creative director **HELLY ROSENBERG** (right). "She wants to do the New Legacy project," Tucker-Ketcham says, referring to an upcoming capital campaign that will help the center survive, but she'll still be involved. But running the organization... there's not room for one person, financially."

Operating on a shoestring is nothing new in the arts world, and, until the fundraising campaign is successful, the SAC will most likely make do. After all, people of all ages continue to come for classes in wood- and metalworking, stained glass,

clay, fiber, photography, jewelry and visual arts. The local elementary middle and Woburn schools rent the center's facilities for their art classes. A Saturday-morning clay hand-building class is "wildly popular," Tucker-Ketcham notes. "Tons of my restructuring is to see: How do we not spend any money, but make money using what we have?" she says. "We have a huge history, and we've had amazing donors over the years."

Indeed. Two of the craft school's "angels" were members of Shelburne's predecessor, **Widdowson**. One of them, **Adrian Osborne Widdowson**, contributed more than financially; in the late '40s, the married master craftsman from the School for American Craftsmen, which she had founded at Dartmouth College,



Sage Tucker-Ketcham

CRAFT

to teach in Shelburne. They permanently moved the center's quality-of-craft ranking at the little school founded by a hobbyist woodworker in the basement of Trinity Episcopal Church in 1938. The Shelburne Craft School was officially incorporated in a nonprofit in 1945.

CCS Cofounder James Sturm Resurrects a Forgotten Cartoonist in a New York Exhibit

BY KEVIN J. KELLEY



"I guess we're all of us. I just want the teacher to giving us 100% of his energy." — High school student.

Diving up from the Bronx in his suit, **JAMES STURM** was eager to get home to Vermont so he could Google "Dennis Wortman."

Sturm, cofounder of the **CENTER FOR CARTOON STUDIES** in White River Junction, had just bought a private collection of 1000 books, including, he'd noticed, a copy of *Money Duck and the Duke*. That was a 1982 hard-cover compilation of Wortman's cartoons about a pair of tramps in Manhattan.

"I was excited to have found it,"

Sturm recalls in an interview, "because it was obvious that Wortman was a deeply terrible in terms of drawing." Sturm had previously been "only vaguely aware" of Wortman's work, which had been all but forgotten in the decades since the cartoonist's death in 1968.

It took less than a New York minute for Sturm to locate Dennis Wortman VIII on the Internet. And the artist's son had some amazing news: Plastic bass and fishing equipment in the attic and garden shed of his Martha's Vineyard home contained more than 5000 of his father's original drawings.

All this happened in 2006. Four years later, after having helped preserve and compile the drawings, Sturm organized a revolutionary show of Wortman's drawings at the Museum of the City of New York, "Dennis Wortman Rediscovered: Drawings for the World-Telegram and Sun, 1930-1963" opened in mid-November.

On display are about 75 of the 9000 panels Wortman produced for the *World-Telegram and Sun*'s syndicated dailies. But times a week, he drew vignettes of working-class life with a grace, poise,

graphic wit and ink. Grouped under the heading "Metropolitan Moments" — or "Everyday Movies" as the series was called in national syndication — the cartoons depict factory workers, businessmen, subway riders, laborers, sandwichmen, street urinals and, yes, tramps in a last New York of anonymity, urban grinders and street-smart pickpockets. With an incisive eye and a sure hand, Wortman conveys respect and empathy for his subjects. He seldom seeks to elicit condemnation or sentimentality.

Wortman, who was born in 1917, studied under Robert Rerick, a leader of the urban realism painting movement known as the Ashcan School. His classmates included such 20th-century American art icons as Edward Hopper and George Bellows. Wortman tried to carve out a career as a painter — and did have a watercolor show included in the historic 1915 International Exhibition of Modern Art at the New York Armory — but he eventually came to accept that his true talent was as a newspaper cartoonist.

Not a ho-ho-ho funny cartoonist but a visual chronicler of a time and a place, much like

ART

Knowing decades brought waves of expansion for the school, an artist residency program began in 1996, a partnership with (now defunct) Trinity College offering a bachelor's degree in arts entrepreneurship, collaborative classes with St. Michaels and Burlington colleges, in 2003, a new showcase, called Gallery on the Green, in the center of Shelburne.

PART OF MY RESTRUCTURING IS TO SEE: HOW DO WE NOT SPEND ANY MONEY BUT MAKE MONEY USING WHAT WE HAVE?

SARIE TUCKER-KETCHAM

And then came contraction. The gallery closed almost two years ago, and the center relocated to its home base just down Shelburne Road. Now, even with "open" creative, Tucker-Ketcham is leaning in on the new classes, classes

And how is it that a painter with an MFA, heads at a craft school? "Education has always been a huge part of my background," she says. "I taught classes for 10 years—at the Y, at Burlington City Arts. I still teach at Burlington College." Tucker-Ketcham also offered instruction at Studio STK, which she opened on North Street for two-and-a-half years before it closed in 2007.

"This is about the making of art, not the commercial side," Tucker-Ketcham continues. "You, it's important to sell, and we all know that. But this is about making. Everyone is so happy here—artists who have been coming for 50 years, and little kids! She envisions even more people using the facility and reconnecting with past master craftspeople and potential collaborators, such as the **SHREINER MUSEUM**.

"Everything is in flux," Tucker-Ketcham says. "But in a good way."

6 The Shelburne Art Center is at 64 Shelburne Road, Shelburne. Info: 802-263-0322; shelburneartcenter.org.



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the Londoner William Hogarth (1694-1764) and the Pennsylvanian Benjamin (1726-1791). Wortman has been compared to both. Unlike those satirists, however, "Wortman didn't care about the gag or the punch line," Sturm notes.

Many of the sharp captions accompanying his panels do evoke smiles, but

Wortman shows exceptional sensitivity to women's circumstances, whether they are going on to free escapes, flirting with sedition or evoking in a suggestive factory.

How did so much art arise virtually vanished from public view — and Sturm happened on her? "Wortman fell into the crack between cartooning and fine art," Sturm suggests. He wasn't much celebrated as either of those workers — in part because cartoonists weren't seen as serious art in his time, and because Wortman's single-panel format fell out of fashion with the success of strips such as "Reynolds."

But Wortman's work is now properly archived at the Center for Cartoon Studies. And Sturm says he hopes to put on a Wortman show there sometime in the next couple of years. ☐

6 Design Wordman's studio is at 2000 Franklin St. in the North End. Info: 802-244-1000; www.wordman.org.

6 Contacted artist's rep.

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WORTMAN FELL INTO THE CRACK BETWEEN CARTOONING AND FINE ART.

JAMES STURM

Wortman was the winner to focus on his characters and settings. Some of the best work shows comes from the Depression, although the mood is rarely rural or pastoral, rather than angry or pessimistic. Wortman achieved his beautifully satirical style by working from photographs by his wife, Hilda — a few of which are included in the show. For a taste of his



Rocking the Elley-Long

was at the airport awaiting a pickup going to the Days Inn across from St. Michael's College. It's unusual for me to accept a local fare arriving by plane. Meeting an incoming passenger takes a lot of time — there are lots of places, lost luggage, you name it. So, normally I'll only book the narrative out-of-town fares. Still, I'm no different from a greedy man: I may prefer a nice fat advance, but when times are lean, I'm prepared to custom craft on runs and berms.

My customer — Gretchen, a comely Asian girl with shiny black hair and a loose head — arrived right on schedule and with no checked luggage. Typical Elley-Long were a backpack and an instrument case of some kind. As we pulled out of the airport, her enthusiasm was overflowing.

"Oh, it's so beautiful up here! So many trees, and I love the colors!"

"Yep, that's Vermont. It's actually the tuff end of the foliage season. I hate to say, but you should've been here a few weeks ago. When'd it come up for you?"

"I live in New York City. I study at the Manhattan School of Music."

Arriving right onto Airport Parkway, I said, "Now, you sound like you grew up around, am I right?"

"Yes, Fairfield Vermont."

"Ah — the island of Vermont." I said for no other reason than to show off my geographical knowledge. "So, what brings you to Burlington?"

"I'm auditioning tomorrow for the Vermont Symphony Orchestra. I think it's at the Elley-Long Music Center."

"Well, how nervous is that? You must be an anxious musician to get this opportunity. What's your instrument?"

"Play violin."

"That is quite cool. That's the kind of a fat violin, right?"

Gretchen laughed and said, "That's exactly right. It's a fat violin. Actually, you know, the violin is closely related to the cello. Our strings have the same tuning, but the cello is an octave lower. The violin, on the other hand, are tuned like the bass."

"Thanks for the inside skinny on the string section. That's good to know."

We entered toward the Lane Life Bridge passing the Vermont National Guards' new helicopter hangar. They can I ask you something? I asked, picking up the conversation. Is Gretchen an Americanized version of your name? I mean, do you have, like, a Chinese name from back home?"

" Nope, my given name is Gretchen. English-style names are common in Taiwan."

"This reminds me of Tang/Teng, a regular customer I drove for years. Her folks immigrated here as Vietnamese boat people. I guess in the 70s Tang/Teng was born here — you know, as American as apple pie — but she kept her Vietnamese name. She always had to tell people how to pronounce it. She'd say, just think of the breakfast drink." I paused for a moment, seeing if the memory "Mm, it must be. She was just a great person."

"What happened to her?"

"If I remember correctly, she got engaged to a general director and moved to Fairfax... or it might have been Fairfax. I always mix up those two towns."

Writing for the light as I drove, I asked, "Hey, would you want to visit Elley-Long before we go to the beach? It's just up the road to what they call Fort Elton Allen, and I won't charge you, say \$200."

"Oh, that would be great," Gretchen replied. "I can scope out the audition spot, and maybe I'll be less nervous tomorrow."

The Elley-Long Music Center is located in a massive, arched brick building,

formerly the fort's stable and now beautifully renovated. Fort Elton Allen was a U.S. military base from the late 1800s until it was decommissioned in the early 1960s. Apparently, it housed cavalry divisions for many of those years — hence the stable. I pondered that as we pulled onto Elton Allen Drive, soon going to war as horseback. Isn't it wonderful how much more advanced and civilized humankind has become?

physically are the audacious musicians, or even get their sexual names. You play behind a wall or a curtain of some kind."

"It is in our culture of whatever."

"Surely in fact, I've heard that some musicians go so far as to lay thick carpet in the audition space so the committee can't detect high heels. Believe it or not, there are still major symphony orchestras without a female member. I think the ladies

GRETCHEN'S CARRY-ONS WERE A BACKPACK AND AN INSTRUMENT CASE OF SOME KIND. AS WE PULLED OUT OF THE AIRPORT, HER ENTHUSIASM WAS OVERFLOWING.

I parked in front, and the two of us walked to through the huge front doors. One of the war of the building, as the large performance space a rehearsal was just breaking up. A few musicians looked on the stage, chatting among the audience while they parked up their instruments.

"Gretchen — arranged, what you?"

Gretchen's head turned, and she jumped onto the stage and embraced one of the musicians, a woman about her age. The two of them had a short, animated conversation. When Gretchen stepped back down, she was beaming. "That was like, so easy. That was a girl who was with me my first two years at the Manhattan School. And she's with the USO now. I had no idea."

"Maybe I'll give you a leg up at the audition," I suggested.

"If only," Gretchen said, chuckling. "No, auditions these days are completely blind. The selection committee doesn't even

Philharmonia, one of the best in the world, didn't hire its first woman until recently, and still has only a handful."

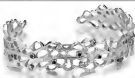
I shook my head. "That is fucking scandalous," I said. "I mean, in this day and age, *heck*."

We drove back up the road to the Days Inn. As Gretchen paid the fees, I said, "Well, maybe skip the high heels tomorrow. You know, just in case."

"Hell no!" Gretchen said, with an endearing laugh. Clearly, nobody was going to push this woman around. "I brought my highest heels, and, carpet or no carpet, that's what I'll be wearing." ☺

Hackie is a freelance columnist who also writes for www.vermontonline.com. To reach him, email hackie@vermontonline.com or hackiefromvermont.com.

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STATEofTHEarts

The VSO and eighth blackbird Alight on New Piece by Pulitzer Winner

BY AMY LILLY

Two years ago, the Chicago-based select eighth blackbird invited the VERMONT SYMPHONY ORCHESTRA to commission a new work of classical music. Philadelphia-based composer Alan Jordan was writing a piece called On a Wire for the sextet—one of his favorite chamber groups—and audiences, Flynn artistic director ADRIAN HALLAM invited the VERMONT SYMPHONY ORCHESTRA to share the commission, and the two organizations didn't hesitate to jump on board.

Then Higgins, 42, won the 2010 Pulitzer Prize for Music.

VSO executive director ALAN JORDAN declares of the co-commission, "From an artistic point of view, it was a no-brainer—Higgins was writing a piece called On a Wire for the sextet—one of his favorite chamber groups—and audiences, Flynn artistic director ADRIAN HALLAM invited the VERMONT SYMPHONY ORCHESTRA to share the commission, and the two organizations didn't hesitate to jump on board."

And eighth blackbird, which had already scored the Flynn in 2008, had long been raising heads. "They're really the premier players of contemporary music in the United States," says KAREN LUDWIG, the VSO's new-music advisor and resident composer.

**I THINK COMPOSERS
ARE MORE SAVVY ABOUT
WRITING PIECES THAT ARE
ENJOYABLE TO LISTEN TO.**

ALAN JORDAN VSO

Right? blackbird and the VSO will perform On a Wire as part of the second concert in the orchestra's Masterworks series, with principal guest conductor Anthony Waxman. The piece promises to be engagingly inventive, given the leaders of both Higgins and the lower case artist. The composer's Pulitzer-winning Viola Cassara, featured harping needles on cymbals. And eighth blackbird specializes in what are called extended techniques—unusual methods for obtaining new sounds, Michael explains, such as "sticking a cloth inside the piano, or when someone taps on a violin in a certain way."

Ludwig says On a Wire begins with all six members of the chamber group beat over the open concert piano, playing six strings with bows Higgins made from fishing wire. "A lot of her music starts with sounds that you're not used to hearing," he adds. Ludwig, who spends three to five weeks a year in Burlington, serves as the faculty with Higgins at the Curtis Institute of Music in Philadelphia.

CLASSICAL MUSIC



Quintessence aside, the piece will be delectably accessible. Higgins's direct line of descent from American populist composers such as Copland, Bernstein and Barber is evident in blue-inflected, available on a YouTube recording.

Jordan believes Higgins's music is part of a new trend of accessibility in contemporary classical music. "Not too long ago, it was the kiss of death at the box office," he says, referring to abstract compositions by John Cage and Elliott Carter. "Now, I think composers are more savvy about writing pieces that are enjoyable to listen to."

The VSO chose a program that backtracks the 30-minute Higgins piece with equally accessible selections from the Romantic era, the German Carl Maria von Weber's overture from his obscurely performed opera Euryanthe, and Franz Liszt's composer Jean Sibelius's Symphony no. 2.

The Vermont performance of On a Wire will be the third time the composition is played. That's because the Flynn VSO team is one of eight co-commissioning ensembles across the country and beyond, each of which gets to mount the piece before it can be played elsewhere. The group includes inviting commissioner Adriatic Symphony Orchestra and the well-respected Cleveland and Tacoma symphony orchestras. Such out-sharing is necessary, according to Mallon, who says good composers' games, "they \$35,000" for a new work. [The Vermont team contributed \$1500 for this one.]

For Ludwig, eighth blackbird's appearance with the VSO is as prestigious as Higgins's commission. "They play with so much ardor that people who know nothing about classical music immediately take to them," he promises. ☺

8 HIGGINS AND 8BB: THE VERMONT SYMPHONY ORCHESTRA AND eighth blackbird perform December 4, 8 p.m. at the Flynn Masterworks Burlington. 8 p.m. broadcast with pay-per-view regularly on Sunday December 4, 7 p.m. at Vermont Symphony.

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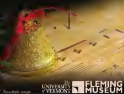


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Dear Cecil,
Which scenario uses less energy in home heating and thus saves more money: (a) before going to bed, turning the thermostat down from 68 degrees Fahrenheit to 60, then turning it up again in the morning, or (b) leaving it at 66°F all night? (Assume the outside temperature rises to 45° in the day and drops to 25° at night.) I always believed (a) would use less energy, but people tell me that (b) uses less because reheating the house to 66° in the morning uses more energy than keeping it at that temperature all night. This doesn't make sense to me, but I defer to your wisdom.

Ed Harrison, Ladyamth, BC

Ah, yes — Ladyamth, BC, gently reminds me the intricacies of Panch Anderson. Ben left long ago, of course, evidently repelled by her overzealous and inadequate understanding of efficient furnace operation. Thanks to you, Ed, she won't need to stay very much longer. The blue flame of enlightenment is about to ignite.

Lowering your thermostat during times when you need heat less (e.g., when you're asleep or out of the house) is called thermostat setback, the equivalent practice in summertime is thermostat setback. In theory, thermostat setback and setpoint will almost always save energy, based on the following simple principle of heat transfer: The rate of heat loss (or



gain) is primarily a function of the difference in temperature between two objects, such as your house and the surrounding air. In the winter, the colder your house is allowed to get, the slower it loses heat. Although your heater may run for a while during the recovery period when it's bringing the house back up to temperature, you still use less energy than you would keeping the house at a constant temperature around the clock.

A lot of people not just in Ladyamth, but all over — in fact, they're baffled by the entire subject of thermostats. One researcher estimated in 1994 that as much as half the population subscribes to what he called "nahu theory," namely, the belief that the thermostat functions like a gas pedal. The higher you set it, the faster your furnace runs. In reality, most furnaces pump out heat at the same rate regardless of the setting; they just cycle on and off as needed to keep the house at whatever temp the thermostat dictates.

Trying to grasp the subtleties of home heating can be capsaicin. At one time the U.S. Department

of Energy was urging Americans to install programmable thermostats, which can be set to automatically turn the heat down when it's not needed. Those devices were thought to generate savings of 10 to 30 percent, and close to half of U.S. houses now have them. In 2006, though, the DOE stopped pushing the thermostats, which aren't cheap, after multiple studies showed the actual savings were zero — not because the inventors hadn't overestimated the laws of physics but because consumers didn't use the things right. They couldn't figure out how to program the thermostats, didn't believe they'd work and so didn't bother, set the temperature higher during the day and thereby canceled out the savings from the setback at night, and so on.

Used correctly, however, programmable thermostats undeniably work, and so does setting back the thermostat manually, provided you do it systematically. My infatigable assistant Una conducted a long-term research project in which she installed a programmable thermostat in her house, aggressively dialed back the nighttime setting for winter, then cracked her energy use for three years, using data from the National Oceanic and Atmospheric Administration to correct for outdoor temperature differences before and after installation. Result: She saved about 28 percent on her winter gas bill, enough to recover the thermostat's \$20 cost in three months.

Granted, Una's situation was unusual.

- Her preferred wintertime thermostat setting had long been a toasty 74°.

- She set the overnight temperature at the new thermostat all the way down to 50°.
- Her house is older, with poor windows and Rensselaer insulation, and may fairly be described as an energy sieve. (Since I've installed house-insulation heat to start with, any savings due to turning back the thermostat are likely to be modest.)

What kind of savings are more typical? Tough call due to wide variation in houses, heating systems, climate and energy costs. One risk of thumb is that each degree Fahrenheit you set the thermostat back over an

eight-hour period translates to a 3 percent savings in heating costs. A study of two identical Canadian test houses showed an 11-degree setback overnight, and during work hours generated a 15 percent savings in gas and a 2 percent savings in electricity (the famous blower test, I guess, is that's better than most people will get). A U.S. study of 2008 gas-heated homes using programmable thermostats found a 6 percent reduction in energy use.

Still, you ought to see some savings. If not, various confounding factors could be in play, one of which may be that you're a knowhead. You won't know till you try. Good luck.

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Cherney, but at least four sexual-harassment lawsuits filed against her.

I am surprised and disappointed by the lack of leadership and integrity that the *Seven Days* publishers are exhibiting here. A blanket policy of nonresponsibility just does not make sense in some cases involving advertising, including this one.

Melanie Britton
BURLINGTON

Shame on *Seven Days* for choosing to run the current full-page ad by American Apparel depicting a young woman naked from the midriff down and provocatively posed with a ski pole. What are you thinking? Are your advertising decisions made by women — Brenda Poitras and Paula Roddy are you there? — or adolescent boys? What message does this send to your readership, a good portion of whom are young to late-age women and men? As the mom of a 4-year-old boy, and a woman living my education, I'm not asking for censorship, just some common sense, principles and responsibility. I expect better from *Seven Days*.

Suzie Delehouse
COLCHESTER

Imagine my surprise, as I sat on my couch at home, in the company of my 5- and 8-year-old boys, to find a girl with no pants on the back cover. I've always felt that American Apparel has pushed the limits to their advertising, but this goes too far. I felt like they were basically flipping me the bird, sending it to their own customers. And now I feel *Seven Days*, by printing the ad and accepting A/A's money, is doing the same thing. Screw you, readers. We got paid, so who cares what kind of shit they want to sell.

Look, if *Seven Days* wants to position itself as an alternative weekly for adult audiences only, do it. But don't offer it free at the local supermarket or YMCA, for any child to pick up and take home. And don't flip me the bird. I pick up your paper because I do enjoy some of the writing and food reviews. The main story was awesome. This ad just sucked. I expect an explanation. As a regular reader, I feel betrayed.

Michelle Madden
BURLINGTON

I think it's irresponsible of *Seven Days* to publish an advertisement that so clearly degrades women and girls. I think it contributes to teen girls feeling that they have to be sexy and skinny to have worth. It's time for *Seven Days* to take a stand in favor of women and girls' positive self-esteem and drop the American Apparel ad.

Katie Berk
BURLINGTON

I know American Apparel ads have drawn flak before, but, good Lord, a picture of a half-naked woman with her arms bound just seems beyond all reason. What are you thinking?

Sharon Snow
WASCOO

The American Apparel ad on the back cover of the most recent *Seven Days* is truly inappropriate, unless you pay to put on publishing an equally pointless, not looking Jewish while suggestively holding a riding crop next week. In that case, the ad is just typical AA drooling-bare anatomy. And please don't tell me to take it out on AA and not on you. A/V's clothes rack, and their ads are empty-headed trash. If they want to shape their brand that way, that's their call. Publishing them is yours.

That sort of bare making, so don't even go there.

Juliet Burk
SOUTH BURLINGTON

I'm a loyal reader and I found that ad bold enough that I just put the paper back down on the newsstand this week. American Apparel ads generally push the limits anyway, but this was too much. I know you know better. You are a great read with fantastic content and thoughtful contributors. I know the newspaper industry is hurting, but, please, these "tricks" simply do not justify the means.

Rachel Stampoul
BURLINGTON

I'm all about supporting the first amendment, and I think your publication fairly gives voice to both sides, even if you don't agree with it.

I have to say, though, that you can exercise discretion about what you choose to print, in these choices do affect your image. The choice I am referring to is the American Apparel ad that appeared on the back cover of your recent edition.

It is a poor choice for the back cover of a widely distributed, revered, respected publication. If this ad does anything, it suggests that you support that marketing scheme and I would be surprised if I were the only one you heard from about this.

I've already written to the company directly that this ad campaign is exploitative, it's disappointing and, quite simply, it's stupid.

But there is a responsibility you hold, you, and it might be in your best interest to make better choices that serve your local public better — at least for the back cover page. I think it appropriate to have standards, your publication has displayed that they exist in the past but this ad really suggests there are none.

Margaret Enley
SOUTH BURLINGTON

Find more letters online at
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Bodies in Motion

Vermont's dance scene takes a big leap

BY MEGAN JAMES

On a recent Saturday evening, members of contemporary dance and fitness studio gazed with directors grinning while beams to thumping German pop. They took their legs straight up, then around then behind them, their bodies following in a furious twist. There's so much energy in the room — and so many flying limbs — that visitors are asked to sit in the hall and watch through the door for fear an errant foot or elbow should crash into them.

"Dance as you guys are from Vermont, you should know how to use the floor!" shouts Kellie Lynch, a Connecticut dancer teaching the workshop as part of the studio's guest artist series. It's an odd thing to say. This state is known for a lot of things, but dance is definitely not one of them. Then again, maybe it could be.

Dancing is sexy again, no doubt about it. Maybe it's the recent surge in dance competition shows on TV. Who doesn't love "Dancing With the Stars"? But that doesn't explain why the dance scene in celebrity-free Vermont seems to be getting hotter by the month. No NBA addicts are spicing the

afternoon scene with no "hard to handle" as pinning the masses.

Limited over the past year or so, indeed, self-directed have partly emerged from the University of Vermont, Middlebury College and the Montpelier studio in simultaneous and overlapping bursts of creative choreography in a state where local dance has long flown under the radar (this resurgence might be called a movement — literally).

"It feels like things are changing," says Selene Colburn, 41, who has danced on and off in Vermont since the mid-80s and was just named Vermont's artist in residence at the new Sufington Dancers studio in the Chase Mill. People are moving to Vermont to dance. It's a weird perfect storm.

Many factors have contributed to that state, including the midsize four-year age of a dance program at UVM. Assistant professor of dance Paul Browne, who heads the program, says simply having "someone in the community who paid a full salary to think about dance is a boon to those who practice the art form. It's been a boon to the professional dancers in his program brings to Vermont — environmental dance

artist Jennifer Herman was just named a professor at UVM at the university.

But Browne has also made a conscious effort to reach out to local dancers and

performer, long-based UVM faculty member who had just taken an artist-in-residence post at Middlebury.

Rhymard, a choreographer and movement artist, was looking for community too. "I thrive on having other people around to bounce ideas off of," she says. "Dance is communal. There's an exchange." So in 2004, after directing the semiprofessional Dance Company of Middlebury, Rhymard started Big ACE, Vermont's first professional dance troupe.

The company now includes dancers from around the state and beyond, especially ones at the beginning of their careers who have come back to Vermont — or come here for the first time — after working in the more established dance communities of New York or San Francisco.

"There's a invisibility you come across a lot that anybody who is dancing here proffers, trying to do high quality work, somehow ended up here because they didn't make it in New York," says Big ACE

**PEOPLE
ARE MOVING
TO VERMONT
TO DANCE.
IT'S A WEIRD PERFECT STORM.**

SELENE COLBURN

choreographers in the region. Thirty after arriving at UVM, he connected with callers who works at the Bailey-Hower Library and

JOY MADDEN

Joy Madden was seven months pregnant and didn't know a soul in Vermont when she moved with her husband and daughter to Hinesburg three years ago. But she knew she needed to dance.

Before leaving Boston — where she had been managing a dance company called the Moving Laboratory — Madden, 34, had Googled her way to the Flynn Center blog and read that local choreographer Helen Colburn was looking for dancers for a project supported by the Flynn's MAUSA (New Art Space Association) grant.

She emailed Colburn right away, explaining she was moving to the area and



Joy Madden

would love to be part of the show. And that her baby was due right around that time of the performance.

Madden moved on a Monday and began working with Colburn the following Sunday. Dancing through the transition was a necessity. Without it, "I would have been completely rudderless. I was hormonal," she says, laughing. "I didn't know anybody."

Her baby was born just weeks after the performance.

Since then, Madden has been digging into the local scene with paying her two kids and day job in a massage therapist. She's developing a piece about motherhood, which builds on a vignette called "The Arrival" that she made shortly after coming to Vermont.

Curious about how her 3-year-old, Ruby, was dealing with the move — not to mention the birth of a baby sister — Madden set up a video camera when they were together. Once, when the baby started crying as she and Ruby were working on a puzzle, "Ruby — just went off on a fit, moaning rant," Madden recalls. "She was saying, 'Just a sec, wait. Just a sec!'" Ruby's recorded voice became the soundtrack to her mother's dance.

Madden will perform her work-in-progress tentatively titled "Mother" at the Contemporary Dance and Fitness Studio in Montpelier on December 11. This one is about Madden's own mom and, she says, "the constant negotiation, the constant loss of being a parent."

UPCOMING PERFORMANCES

Everyone Can Dance

choreographed by Tiffany Rhyland and Big APE at FlynnSpace in Burlington
December 3 & 4 8 p.m.
Montpelier City Hall Auditorium January 20 8 p.m. (two tickets)
Theater at Middlebury March 15 8 p.m.
\$10 to \$15; bigape.com

December Dance Show featuring works in progress: "The Food That Speaks" by Selene Colburn and Fede; "Mother" by Joy Madden and "The Woods Are Deep" by Ellen Smith Ahern and Luca Winfield Saturday December 11 7 p.m. at Contemporary Dance and Fitness Studio in Montpelier \$5-10 donations; info 223-4670 cdandf.com

Getting off the Ground as four long-performances, including "The Woods Are Deep" by Ellen Smith Ahern and Luca Winfield follows J by a rest room and reproduction to the dance community supported arts initiative. Thursday & Saturday December 10 and 11 7 p.m. at FlynnSpace in Burlington \$10 donation; cdandf.com; wendocore.com; luboweb.com

TIFFANY RHYLAND AND BIG APE

Tiffany Rhyland, 36, came to Vermont four years ago to be the art site as a resident at Middlebury College. In 2009, she began Big APE — as Big Action Performance Ensemble — with a handful of recent Middlebury grads. The group has since expanded to include dancers from all over Vermont and beyond. Rhyland is interested in questioning the norms of dance performance — her last work with Big APE, *Epiphany Clouds*, included such additions as dance as hiking and as a roller skate on stage.

On a recent afternoon, Rhyland is standing in the center of the Reynolds Middle School gym in Burlington, while more than 30 dancers orbit her. They are rehearsing their part of the community dance project Rhyland is directing called *Everyone Can Dance*.

There's a method to this swirling audience in the gym. Right Big APE members are serving as scaffolds, each leading a small group of community dancers ages 7 to 65.

Some dancers are circled over and snapping fingers to it in a circle from West Side Story one year to such remaining. Another group is square dancing. And, in the corner, Big APE leads Ellen Smith Ahern and Marly Spencer Schneider are playfully pulling a 3-year-old girl over their backs.

The group has been rehearsing over a week since the beginning of October and will perform the evening-length piece in FlynnSpace this weekend. Then, Rhyland and her Big APE dancers will start again with a new group of local dancers in Montpelier and, finally in Middlebury.

This community approach was inspired by the reality TV show "So You Think You Can Dance," which, Rhyland admits somewhat publicly, she "loosely" watched; but the premise — choosing dancers each episode to identify the elite class of people who really can dance — has always bothered the audience, a program that invites everyone to dance. In Burlington she has a cast of 35, including the eight dancers who are selected for the final roles. "I can't choose eight dancers based on their individuality," Rhyland says.

Like many contemporary choreographers working these days, the artist, "I'm not interested in making everyone look like me or mimicking the same move that's just come out of my body. I want to see what they bring to this idea that I want to explore." Rhyland believes every person's movement quality is uniquely fascinating.

But that's what I spend all day doing," she says. "Looking at bodies that are interesting to me. So the question is, will it be interesting to other people, too?"

The other question she's been asking is not "Can everyone dance?" but "Can I tap into the spirit that makes everyone want to move, and makes everyone want to dance?" Can I capture that?"

For Rhyland herself, the spark has always been a simple moment. "I have 16," she says. As a self-proclaimed "movement junkie," she discovered dancing at the University of North Carolina at Greensboro. She loved it for its physicality, but also its mystery.

"I'm not interested if it's all explained to me," she says of movement. "But if it's keeping me to see if it's somewhere and he's puzzled or confused or angry, excited, then it gives me something to work with."

Rhyland admits she often doesn't know what her choreography is "about" until years later. She creates themes and then circles back. Disposable Goods is about consumption and waste — the dancers enter armed with piles of trash cartons.

"I'm still mulling over those ideas," she says. "What is trash in our culture? What is considered not worthy? Someone who doesn't dress beautifully is a dancer, does that mean they're not worthy?"



Tiffany Rhyland

Bodies in Motion by Ryan Kucharski

dancer like Smith Allen who danced with companies in Mexico and New York before moving back to Vermont, where she went to college a couple of years ago "he all went away or came from somewhere else and he just came back."

It's not easy to make a living dancing in Vermont. Then again, it's not easy anywhere, says UVM dance lecturer, Claire Byrne. "The opportunity to be a dancer in a company in the contemporary dance world is fading everywhere. It's all pick-up work," she says. "You've got to be creating your own opportunities."

THE IDEA IS: YOU WANT TO DANCE? MAKE A DANCE.

Byrne who started teaching at UVM two years ago, began a semester series of classes (showings called *Let My Art Out*) in July 2006. Dancers have gathered for the series all over Burlington, from the Flynn Center to the Performing Arts Collaboration Physical Therapy & Yoga to the Pine House Center for the Visual Arts to North End Studio, sharing their work and learning from one another.

"The idea is, 'You want to dance? Make a dance,'" says Byrne.

For Hanna Satterlee, interim artistic director at the Contemporary Dance and Fitness Studio it was more like her world a dance scene? And a dance scene Satterlee was a big NYC member who returned to Vermont after dancing professionally elsewhere, was frustrated with the local community when she first arrived but, in just the last few months, she's already created a vibrant dance hub in the capital city.

With plans to transform the creaky old studio into a full-fledged performance space, Satterlee has been laying the groundwork: drawing dancers into the studio for works-in-progress showings and the guest artist workshop series in March. She's hosting choreographer Pauline Jennings, who moved to Vermont with her husband, Cassie Cole, last August. Together the couple own an "alternative" dance company, Double Vision, in San Francisco where they lived for the last 10 years.

For now, Jennings is rehearsing with her California dancers on what, but she's aiming to establish a full-time company in Vermont by the spring of 2007.

Great if you're into it, this idea would have seemed far-fetched. But now it seems, any thing is possible. Jennings simply needs to build on the energy of the dancers and choreographers spotlighted here. Though not as comprehensive as last, these individuals are shaking things up. Call it a movement. ☐

HANNAH DENNISON

After more than 20 years of making dances in Burlington, Hannah Dennison dropped out in 2001. Pleading bad dried up, and interest in the art form was waning. She had made a living from her work for a couple of years — "I could even pay my dancers," she says proudly — but it was grueling.

"It was exhausting," she says. "I felt like I was approaching everything from that place of shortage."

So she moved to the tiny central Vermont town of Middlebury and built a house. Now, Dennison, 43, lives pretty much off the grid. "We're talking in a tin can," she jokes during a recent phone call. But over the last three years she's found a way. Every Sunday at 1 p.m., she improves on her living room while friend and fellow choreographer Anna McMahon, who was part of the Burlington dance scene before relocating to Alaska, does the same in hers. Then they write to each other about their respective experiences.

"I am an improviser now," Dennison says. "That's what I became more than anything else, because what it's about is right now. It's teaching me how to deal — with life, with whether I have to leave my backing up out of it." "It's an investigation, it's research," she adds, saying that her living-room movement is not a means to an end. "It's part of living."

Dennison came late to dance. She was in her thirties in the late '70s when she broke into the Burlington dance community. At the time, the active scene centered on the Main Street Dance Theater, where there were chore, contact-improvisation groups and frequent public performances. Dennison led an intergenerational, all-gender company called

Working Ground and did site-specific performances in such locales as Winslow's Warden Mill, the Lake Champlain waterfront and Vermont Transit's old bus barns with her nonprofit, Cradle to Grass Arts.

But, by the time Dennison performed for the last time at the Flynn in 2004, the landscape had changed. Not only had funding evaporated, but the excitement had, too. "That was then. Now, even from Dennison's heyday in Washington, she seems some dance readings since again. "There's an energy about," she says.

Last April, Dennison had what she calls a "coaching run" at one of local dancer Claire Byrne's "Let My Art Out" events. It was Dennison's first public solo performance since dropping out of the dance world, and she was nervous.

"Because I started late, I never felt like I really had the chops to do solo work," she explains. "I have to be up there with everybody else." But, during the years of her relative isolation, Dennison has grown more comfortable improvising on her own.

"There's something about this passage of time that has allowed me to be vulnerable in front of people, and that's not as easy thing to do," she admits.

So, will she make her act more of her new?

"I'm working on something," Dennison says cryptically, brimming with excitement. Whatever it is, the project is "a fairly significant grand scale," she allows. It will most likely debut in 2012. "I really want to have so many dancers from around the state involved as possible," Dennison says. "Maybe we'll have a tiny city."



Hannah Dennison

HANNA SATTERLEE

When Hanna Satterlee couldn't find the dance scene she was looking for in Vermont last year, she decided to create it herself. Luckily, she was in a pretty sweet spot for such an endeavor: Lorraine Neal, director of the Contemporary Dance and Fitness Studio in Montpelier, was about to go on sabbatical in New York City. She asked Satterlee to take her place for the year.

Satterlee's plan was simple: Figure out where people are dancing in Vermont and give them a place to gather, perform and learn from one another. Just a few months into her new gig, Satterlee, 36, is doing just that.

Since September, she's brought in seven dancers and choreographers from Vermont and beyond as guest artists to teach at the studio. She's hosted evening of works-in-progress by local dancers. Satterlee will host another one on December 13, featuring work



Hanna Satterlee

by Selma Colburn, Ellen Smith Allen, Lada Wisfeld and Jay Madden

"A couple of the workshops actually brought in community members 70 miles out of town," Satterlee says. "My mom even took her first dance class — a story-telling workshop with Lada [Wisfeld]."

On a recent Sunday morning, the studio is packed. About 15 dancers are participating in a workshop by Kelle Lynch from New Haven, Conn., which is all about using hip sockets and moving across the floor in great lines and handstands. Everyone is smiling and sweating.

Satterlee is here, too, occasionally stepping in to help the group to go over movements by herself. She's taller than just about anyone here, graceful and intensely focused. She's also on a "dance high" from watching Montreal-based BOUTEILLERDANCE, which was the paying and looking of hip-hop with classical techniques, the previous night at the Flynn. Lynch's workshop, the explicit line, recharged her high for the last 72 hours.

Satterlee learned to dance as a kid in a small Montpelier studio, and went on to study dance and psychology at Goddard College in Burlington. She's danced in Ghana and Brazil, New York and San Francisco.

Satterlee dances, she says, "for the moments I get out of it." Something about moving her body makes space for her to learn. "There's a class, and I think maybe that's part of it," she says. "I feel like I have a bigger understanding of the world around me."

ELLEN SMITH AHERN AND LIDA WINFIELD

At a recent rehearsal for their upcoming show at the Pinchase Center for the Visual Arts in Burlington, Ellen Smith Ahern and Lida Winfield look like sisters. Physically, they're quite different — Smith Ahern, 22, is about half a head taller, with dirty-blond hair and fiery eyes; Winfield, 32, is tiny, with the dark hair and for complexion not a porcelain doll.

But the way they move — diving over each other, slanting their chins and mimicking each other's canine grins — has the playful intimacy of children exploring the world together.

The Burlington dancers moodily

"I really wasn't very good," she says. "I was often sort of the kid in the back." Unable to remember the steps the teacher taught, she'd often just make things up. It wasn't until she started participating in the evolution of movement that something clicked. At 18 she was one of the youngest members of Hannah Denison's company, Working Dressed.

Winfield and Smith Ahern met while performing in EVM dance and Paul Revere's dance collaboration with the Burlington Chamber Orchestra last year and sensed they would work well together. Both have a taste for the outward and ugly, as well as for the beautiful. And they're both driven by the sense that this is it. They want to make a living from dancing.

"Our dance is *weird*," Winfield says. "That's it, the joy and also the heartache

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Ellen Smith Ahern
and Lida Winfield

formed a creative collaboration in the style of a CSA — instead of community-supported agriculture, they're talking community-supported arts. Members who invest in the duo's dance making will receive tickets to shows and invitations to participate in dance workshops and attend open rehearsals.

The two performers came to dance from different perspectives. Smith Ahern grew up in Illinois, where she trained in ballet. When she discovered modern dance in high school, and later at Middlebury College, she knew she'd found her calling.

"I was getting the message from ballet that my body wasn't right for it, for a number of reasons," she says. "So it was liberating to find that other dance form."

Winfield grew up in Vermont and took classes in jazz and modern as a kid

that comes with being an artist.

The piece they're presenting at a work-in-progress at the Pinchase — and before that in Montpelier — was inspired by a local book Smith Ahern found frozen in a tree, its pages open, whose wrapped around a branch, at the Intervale last year.

Talking about the piece and its origins, Winfield says, "I guess I heard our bodies hold more truth than our words ever can."

Smith Ahern says the dance's because of the sense of freedom it gives her.

"I really love the idea of having much time and a flow and thinking and emotion — and *wow*! — goes into creating something that is *so* immediately," she explains. "This fantastic practice of creating something that you really care about, that you're also willing to just let go." ☐

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Deepcember Snows

PHOTO ESSAY BY BRIAN MOHR

Natural snow has legend in the mountains for nearly six weeks, and many Vermont ski areas opened over the Thanksgiving weekend. This can mean only one thing: "Real winter" is imminent.

For most downhill enthusiasts, December kicks off the season. It's when many of us finally take the big rock off the car roof, dust the cobwebs off the skis and—if and when it really starts to snow—go skiing. Think the snow pack is still too thin? Perhaps counterintuitively, the month can actually bring some fine, fluffy powder days.

"December is just a rugged time of year to be in the mountains," declares Ian Fergys, 44, a backcountry skier from Bristol. "The light is beautiful, winter is really here to stay for a while...it's an annual rebirth of the sport." Fergys enjoys skiing throughout the Northeast—he's logged more than a dozen ski days already this season. And, for his money, "December always seems to come through with some of the best skiing."

According to the National Weather Service, December holds the title for the snowiest single month on the long-term record for most Vermont locations—for example, Winooski fell in the snow stake on Mount Mansfield

in December 2003. That's even more than the record 83 inches of snowfall during March 2001, when dense nor'easters pounded Vermont. On average, December is the second snowiest month in the state, right after January.

A few factors contribute to a "Deepcember," and Lake Champlain is an important one. When it's still relatively free of ice, the lake is an abundant source of moisture in the cold winds blowing in from the north and west. The winds absorb that moisture and release it in the form of lake-effect snow—also "Champlain powder"—as the wet air flows up and over the Green Mountains. While it results in single snowfalls in the mountains, this phenomenon can leave the valleys, where many of us live, nearly snow-free. If you don't closely follow snow reports for the peaks, you might not even realize that a foot of fresh powder has fallen overnight.

Snowy skier David Hantel, 43, always looks forward to a few deep-powder days at year's end.

"There's not a lot of skier traffic, and there are few bumps on the trails, so there tends to be plenty of smooth, untracked snow to go around," he says. "It won't be long now."

That's true. So, stay tuned to mountain-weather reports, ready your ski gear and pray for another memorable Deepcember in Vermont. ☺



1. A skier slides through the afternoon light in Aspen's Mad River Valley.
2. Ian Fergys enjoys Green Mountain powder — in December.
3. In mid-December 2009, Blue Chickadee Apes regicides begin after a snowstorm.
4. Ian Fergys at Mad River Ski.

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Nordic Sweater

Vermont cross-country skier Liz Stephen trains for the big show in Oslo

BY SARAH TUFF



When the winter brings it won't be the Olympics. No opening or closing ceremony, no gun trading, cowbell clanging, nor jerking or faster-higher stronger trends.

And that's just like with East Montpelier's Liz Stephen. Though she's one of the top skiers in the U.S., last season was a bit of a letdown: She had a bum foot, some bummer results and no hardware to bring home from the 2010 Olympic Games.

But, in a couple of months, Stephen will take part in an event that could make the Vancouver Winter Olympics look like a backyard skating party. She'll be racing in the Nordic World Ski Championships in Oslo, Norway, one of the most highly anticipated competitions in her sport.

Never heard of Stephen? Try switching gears from Alpine to Nordic. That's what she did at the age of 15, after training to be an Alpine racer, and she doesn't regret taking up a less visible sport.

So far, testing for a ski and going for alpine ski and gear-hauling efforts has

paid off. Stephen is one of the rising stars on the American Nordic squad. And, though she's just 5 foot-3 and 115 pounds, she could look past about any Vermont's bums in any number of sports, including Alpine skiing.

"I grew up playing all sports," Stephen says. "Mostly, my brother and I had lots of moments of energy and needed to have a lot somewhere — we just were always running around doing whatever we could — soccer, T-ball, softball."

When the winter on the field, Stephen ran for the sake of running, in the sixth grade, she was necking out races and four-mile training

lugs around her family's house. "It was just the party," she says of her attraction to running. "You just throw your shoes on and go out the door, and it's your time. It clears your head and gets rid of some energy."

Stephen tried basketball and soccer, but that didn't stick because she was too busy Alpine skiing. The Stephen family spent nearly every weekend racing at Burke Mountain. For six years, Liz attended the Burke Mountain Academy (BMA), where her mom occasionally coached.

Founded in 1970, BMA has become a veritable factory of top Alpine ski racers. More than 100 alumni — including Daron Ruoff, John Persson and Erik Schjorup — have been recruited by the U.S. Ski Team or other national ski teams. Success at BMA is often a trip straight to downhill stardom.

But Stephen was tired of going downhill — or at least of racing on a set course. "I wasn't in love with Alpine anymore, I didn't want to be in gear every day," she says of an early realization at BMA. "I wanted to ski the mountains."

BMA has no program for backcountry skiers, but it does have a Nordic program. Once Stephen tried the sport as a way to cross-train in the winter, she realized she could potentially make the switch to alpine.

That is, after a couple of mistakes. She first got into cross-country skis at an elite camp in West Yellowstone, Mont. "I was going down one of the hills and thought I could just come a race," Stephen recalls. "But the ski obviously didn't come the same way, and I just went straight off the trail. I realized it was a very different sport, for sure."

Still, cross-country skiing clicked quickly for Stephen. By 2004, when she was 17, she broke into the top 20 at the International Ski Federation (FIS) Nor-Am Cup, the following year, she competed in the FIS Junior World Ski Championships in Finland — and scored a spot on the U.S. Ski Team.

"It was meant to be," says Stephen,



who still ski downhill is both Vermont and the Rockies in the spring (She lives part time in Park City, Utah, where the U.S. Ski Team is based and has its world-class Center of Excellence training facility) She devotes her summers to working out in the gym, road biking and staying a lot of the competitors in running races.

Last September, Stephen was the first woman to finish Utah's XTERRA triathlon, a 24-hour triathlon that includes a 100K-foot mountain climb. Competitors who finished in less than three hours earned a spot in the Triathlon Running World Championship, scheduled for this Sunday, December 5, on Oahu. Stephen finished in less than 90 minutes.

Hawaii is about 7000 miles from Finland, where Stephen competed last week in the second World Cup of the season. She just finished 15th in the 10K at Gällivare, Sweden — pretty good for an American Nordic skier — and says she's feeling good about the winter ahead. "I'm really psyched with the season so far," Stephen says. "I'm confident that there's more to come from me, and from the team, as well."

Her teammate Mikko Randell was 19th at the Swedish World Cup, after winning FIS races (not quite as prestigious as World Cup races) in Munsö, Finland. U.S. Ski Teamer Kim Prosser also won at Munsö. And Andy Newell of Skafvatnet, the only other Vancouverian on the U.S. cross-country squad, finished last season ranked fourth in the world as a sprinter. At Vancouver last winter, the U.S. Ski Team's Nordic team broad (including six jumping and cross-country skiers) athletes won the first U.S. Olympic medals ever in their sport. Clearly, Stephen is part of a trend with momentum.

Held every two years, the Nordic World Ski Championships are "a big deal, if not even better competition, than the Olympics," declares Stephen. And this winter, the competition is in Oslo, considered the birthplace of skiing. As many as a half million fans are expected to hit its snowy streets. "You don't get the same kind of entrance that you get at the Olympics," says Stephen. "People are there to focus more on competition."

Scheduled for February 23 to March 5, the championships make for a nice long stretch in what can be a World Cup skier's whirlwind-paced schedule. "It's five months of travel," says Stephen. "We live out of suitcases, poise on the road in small quarters, and sometimes — all the time — everything goes wrong. Somebody's not having a bad season, or somebody's sick, or somebody's just in a

bad mood. You have to learn how to deal with all that's getting thrown at you, you have to figure out how to stay positive even when you're not having a good time at all."

SO FAR, TRADING FAT SKIS AND GATES FOR SKINNY SKIS AND GUT-BUSTING EFFORTS HAS PAID OFF: STEPHEN IS ONE OF THE RISING STARS ON THE AMERICAN NORDIC SQUAD.



Still, anyone reading Stephen's blog, Full Snow, would never call her the Negative Nancy of the group, her entries are entertaining, insightful and energetic. The blog, she says, gives her a purpose on the road and will serve as a souvenir for one of the world's best cross-country skiers.

"This isn't going to last forever," says Stephen, who sometimes checks in with her family in Vermont when the skis aren't going straight. "There certainly are times," she says, "when I'm calling home, going, 'Man, some homemade apple sauce would taste really good right now.'"

26 See Lisa Stephen's blog, Full Snow, at stephenfullsnow.blogspot.com. For more info about the Nordic team, visit www.teamusa.org. Visit redstone.net.

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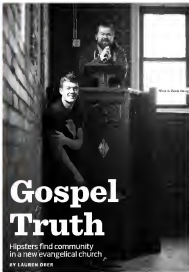


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Gospel Truth

Hipsters find community
in a new evangelical church

BY LAUREN ORER

It's just before 5 p.m. on a Sunday, and people are starting to file into the former Curtis Lumber kitchen showroom in Burlington. After dumping their coats on chairs, many folks gravitate toward the coffee station at the back of the room. Those not sipping a caffeine pick-me-up sit and stand and chat with friends.

The crowd skews young and hip, slippy jeans, beanie and trendy glasses abound. Some have inked up arms and exotic piercings.

In the far corner of the long room, musicians are tuning their instruments. A double-bass bass player plucks a few chords. A guitarist with a nose-fingerpick beard checks the time.

As the clock ticks five, the crowd, many with mismatched coffee tags in hand, slides into seats. Another bearded man with close-cropped brown hair,

who seems almost impossibly cheery, stands to address the 50 odd people.

"If you don't know where you are or why you're here, this is Dwell, and we're a church," he says.

The lisp hanging from his back-jangle softly as he speaks. It's doubtful he needs to normal anyone where he or she is. The group — a de facto congregation — is there for spiritual enrichment. And the lisp is here to find them.

The speaker is Zach Haag, one of the founders of Dwell Mission Church, a relatively new evangelical community offering to Jesus' skinnyminded followers. Of course, not all of Dwell's members (called Dwellers) sport beards and Vans. But the overwhelming number of young creatives in the room suggests a new wave of evangelism — one rooted in the

idea that God is loving and accepting rather than fearsome and judgmental, and one proffered by young pastors like Haag.

Dwell's doctrinal underpinnings are so different from the cultural lexicon and language of conservative Christian fundamentalism that Haag doesn't even like to use the word "evangelical" to describe them. While Dwell is evangelist in the purest sense of the word — devoted to scripture, specifically to the gospels — it has nothing in common with the red-state fundamentalism and cultural separatism that have come to define the movement today. In that way Dwell belongs to a new breed of contemporary evangelical churches gaining traction around the country.

"The foundation of our community is love and friendship, regardless of what you bring in from your life," Haag says. "We don't want to be judgmental, self-righteous bastards."

Dwell got its start two years ago after Haag, 31, his younger brother Nick and a few of their churchgoing friends realized that no spiritual community in the area truly spoke to them. Besides being passionate about scripture, the Haag brothers and their friends had an interest in social justice and community building. They wanted a place where they could serve God and their neighbors.

"It wasn't really planned out in any way," Nick says. "There were 10 or 12 of us hanging out, and this was where we were getting our spiritual food."

That group began meeting at a "snazzy ghosts" storefront in the Old North End, Zach says. As word of Dwell gradually spread, they outgrew the space. The mission congregation moved to the Free Methodist Church on Elmwood Avenue and remained there until last summer, when it relocated to new quarters on South Champlain Street.

Dwell isn't the only new church to pop up in Burlington in recent years. St. Andrew's Christian Church, an evangelical, conservative, community worship at the First Baptist Church on St. Paul Street. Meanwhile, another emergent Christian community holds services in the Dwell

RELIGION

space, which the Hongs have dubbed the Altam Altam Altam.

The red brick building that houses Dwell doesn't look much like a church from the outside, or the inside. The industrial facade is characteristic of the many turn-of-the-last-century warehouses that populate the South End. The spacious interior features exposed beams and brickwork, as well as two electric fireplaces of late 19th-century vintage — vestiges of the place's recent incarnation as a showroom.

But, once the chairs are arranged in rows, fashion is Zach Hong stands to speak, the space is every bit as churchlike as the second-glass, polished veneer.

A recent Sunday service, which lasts about two hours, begins with a call to worship by a woman named Valerie. As she talks, the crowd nods along with her and utters the occasional "uh-huh." When she finishes, Hong takes the mic.

"That's awesome. That's awesome, Valerie," he says. "That was, like, incredible."

Then Hong asks the group to pray "real deal" before getting into the musical portion of the evening. The Dwell house band, called Quavo City Lights, plays four original songs, which sound more like indie power-pop ballads than hymns.

Those in attendance stand for the duration of the music, most swaying, clapping or snapping their fingers. Some are outright dancing. A woman with a tattoo of John 3:16 ("And ye shall know the truth: And the truth shall set you free") grips her fiancé's hand as they sing the lyrics projected on the screen at the front of the room.

"My love is strong because we choose to believe in each other," the congregation belts out in unison.

After the music, Hong opens the floor to any thoughts or prayers people might have. It's like open-air night, Christ-style. One woman asks people to pray the psalmes out to a man. Another requests prayer for a friend who was hit by a car. Still another woman thanks

the Dwellers for praying for her during a recent health crisis and reports that she is doing well.

"Wow, that's amazing," Hong says. "That's amazing, awesome."

As a minister, Zach Hong is charismatic, charming and gentle. He's like an indie-rock version of Jay Bybee: the punk preacher son of diagnosed televangelist Jim Bakker. Hong's delivery is accessible — part standup comic, part popular teacher. From his perch on a tall bar chair in front of a sticker-covered Macbook, he cracks jokes about TV

is trying to follow Jesus to the best of our abilities, as a community, in our particular context."

Typically, these churches' first two years are make-or-break. But Dwell seems to be sustaining itself, Hong says. This is partly because its membership is growing, partly because the church is not the only tenant of the space.

Nick Hong, 22, along with Dwell cofounder Grant Stewart, recently began a boutique graphic design business called the Future Forward with an office in the Altam space. The firm manages the church's slick website and has done design work for Zach Hong's other project, Burlington Freestyle, a secular neighborhood-centering program.

In addition to housing Dwell and the Future Forward, Altam is available as a rental venue. A Zamboni class

preaches and refers to Tom DeFuria's signature on-stage when flourishing a point about Pentecost. This is what emergent churches such as Dwell are all about — meeting people, especially young people, where they are.

That's one reason Peggy Kessel attends Dwell. The 34-year-old Burlington woman wanted to be part of a progressive faith community that was more than just a drinking, hooking-women service. She wanted a place where people felt compelled "to love others, to be actively engaged and involved in their surrounding community, to be mindful of how church funds were being spent and to be conscious of how their lifestyle impacted the environment," she writes in an email.

After her first Dwell service, Kessel knew she'd found the community she was searching for. The same was true for Dwellers Harold Vance and his wife, Nicole. The first Dwell event the Whites couple attended — as an off-site meetup — felt like coming home, Harold recalls.

"I love that Dwell isn't really tied up into any particular doctrine, dogma, or orthodoxy. We're OK looking differently from one another. We're OK with having different opinions from one another," says Vance, 32. "What we care about

seeds the space on nonchurch days, and the Hongs hope to see music, dance and art activities there, as well. Vance calls Altam "a beautiful entanglement of art, culture and religion."

"We want to serve the community as much as we can," Nick says. "These types of endeavors are the dream."

In that way, Dwell is different from the average evangelical community. You'd be hard-pressed to find a secular art gallery or theater space sharing turf with a Bible-thumping, divine-swath-believing congregation.

Like other accepting, affirming churches, Dwell aims to set itself apart from the loud and polarizing contingent in the evangelical movement. And its members are learning what shape that takes as it evolves.

"I think there's a very bounded, set approach toward who is in and who's out [in conservative evangelicals]. People draw certain lines in the sand," Zach Hong says. "We're trying to take a fresh look at scripture and see if we see a different picture." ☐

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You know Craig Mitchell. If you've been in Burlington for any length of time over the last two decades, the chances are good that you've at least heard the name. If you're a socialite, you've probably seen or heard him do his thing, whether as the dynamic front man for any number of fusion and hip-hop bands, as the producer behind a slew of international dance hits, as the ubiquitous club deejay holding down parties on an almost nightly basis, or simply as the charismatic man about town with the easy smile and a kind word. You know Craig Mitchell. Or at least you think you do. Sunday, December 5, marks 20 years that Mitchell, 39, has been, well, Craig. Picking Mitchell 20 years as a performer, globe-trotting deejay and internationally in-demand producer. In celebration, his friends and colleagues are throwing a no-holds-barred dance party in his honor at Club Metrozone, with a retrospective spanning his career and featuring a slew of heavyweights of local (DJ Fette B) and national (DJ John Creamer) renown.

Mitchell has traveled the globe, produced dance hits for a number of house-music and electroclash stars — including Yoko Ono — and founded his own record labels. Along the way he's become a dominant figure in — and the most prolific curator of — Burlington's vibrant electronic-music scene. But those accolades only tell part of Mitchell's story, and not even the most important part.

Mitchell was born in Saginaw, Mich., and raised, along with his brother and sister, by a single mother in the blue-collar city just outside Detroit. He was also a total dork.

"I was a weird kid," Mitchell declares, seated behind the controls at Ulterior Sound, a recording and production studio he shares with a handful of local deejays and producers in Burlington.

Being a "weird kid" is difficult no matter where you grow up, but perhaps doubly so in a rough-and-tumble factory town. Especially when those factories close down, and desperate people turn to violence. As Mitchell describes it, he was too smart, too strange — an easy target.

"He lacks a better phrase, I won't. Much enough," he says. "And I got my own hands to me."

Mitchell recalls regular beatings



Outside the Box

From "freak in a cage" to international renown, the Burlington deejay does it his way

BY DAN HOLLES

that increased in frequency as Saginaw decayed with the decline of the auto industry. Constant bullying drove him inward and, eventually, toward music. But even there, he never quite fit the expected mold.

"Because I was attracted, it was easier for me to delve into different

styles of music," Mitchell recalls. "I just didn't want to be associated with anyone in my neighborhood."

Mitchell immersed himself in a variety of unusual music — unusual, at least, considering his surroundings. He would listen to bands such as Tangerine Dream, Gary N. Jones and

Pink Floyd alongside Steve Wonder, Otis Redding and Marvin Gaye.

"I heard the whole garage, because I allowed myself to," he says.

That openness would serve him well later in life as a dancer and producer. But what Mitchell was looking for was not simply a new sound to set him apart. He was looking for a voice.

As if being a merit in the hood wasn't challenging enough, Mitchell was confronted with the equally daunting realization that he was gay. Not, rather than internalize his identity issues, he wore them quite literally on his sleeve. After seeing a Prince concert with his grandmother in 1981, he began dressing in flower shorts and tight pants, growing his hair long and perming it — or straightening it, depending on the mood. Surprisingly, his increased flamboyance led to fewer neighborhood hassles.

"I think the thought was that if you were going to dress like that, in that neighborhood, you were either a total badass or completely crazy," Mitchell explains. "Either way, they were, like, 'We're gonna leave him the fuck alone.'"

Still, Mitchell's identity crisis ran deeper than problems wearing clothes could address, and answers were hard to come by. So he did even deeper tests: raps. Mitchell would make rapping sets raps by recording songs from the radio. He would praise the cassette on the last beat of a song and tape it on the downbeat of the following one, creating a fluid, continuous playlist. Without knowing it, he was practicing a rudimentary version of a dance-music deejaying principle: matching beats.

"I hated it when songs faded out," he recalls. "They either needed to end with some kind of flourish, or needed to keep going."

Anyone who's seen Mitchell rock a club will most likely recognize that philosophy: "It just felt natural to me," he explains.

Soon Mitchell began experimenting with mixing using borrowed turntables. He didn't have headphones or a mixer, so he would use each record by putting his ear to it and watching the grooves. It worked. Eventually, he was asked to deejay school dances.

"That was strange," Mitchell recalls. "It's like, I'm the weird kid, and you want me to entertain you?" But he soon discovered that the same isolation of the deejay — who's the life of the party yet occasionally removed from it — suited him.

"You're the freak in the cage," he suggests.

An exemplary student, Mitchell had his choice of colleges on graduating from high school. But those options were limited by financial constraints. He was offered a full ride

at St. Michael's College for his freshman year through a scholarship program that brought gifted inner-city students to the Colchester-based Catholic school.

"It was kind of like a Fresh Air [Fund] for college students," Mitchell explains.

While the scholarship lightened his financial load, the culture shock Mitchell experienced when he moved to Vermont — then the whitest state in the country — meant he essentially traded one form of alienation for another.

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Crapp M.C. 11/10 performing live

Outside the Box

and the club owners hesitantly agreed. The first show drew 300 kids. After a few weeks and several increasingly successful all-ages nights, Mitchell secured a regular weekend slot. And he began to develop into a singularly creative deejay.

"Doing a set for five people is a dynamic experience," says Ted Warner, then a co-owner and fellow deejay at former Burlington dance club Border — now Club Metronome — where Mitchell also frequently spins. Mitchell credits Warner as a mentor and the person responsible for proving that dance music could thrive in Burlington. For his part, Warner says that Mitchell came along at precisely the right time, when clubbers were finally acknowledging deejays as musicians, rather than people who "just played records."



"You're really creating a flow of music," Warner explains. "And Craig really seemed to have an ear for it. He's intelligent and creative. And he really understands how to connect with people who might not be as up on things as [he is]."

"I was using music to speak for

no," says Mitchell of those early gigs. "And it still speaks to me."

But when he needs to, Mitchell can speak for himself, and forcefully — as he did from his pulpit at 125 Pearl on a now famous night several years after those first residencies. By then a partner at the club, Mitchell addressed an angry audience that was nervous about the bar becoming too inclusive as it attracted a larger and larger straight clientele. Mitchell feared that concern both harmful and absurd.

"Within these walls, on this dance floor, there is no gay, no straight, no white, no black, no man, no woman," he recalls preaching, quoting from memory. "We are all one people united by rhythm."

The crowd went wild. A version of that same speech ended up on a 2006 Rude Records single by Dirty German that became a global phenomenon, and added yet another feather to Mitchell's cap. But, more importantly, his mission embodied the philosophical cornerstone of his entire career, if not his adult life. That desire for a sense of connection and unity manifests itself in everything Mitchell does, whether as a resident DJ at clubs in New York City, Boston and Miami, as a cofounder of hit-making NYC dance music label Orange Factory, or touring internationally with house legends such as Manny Ward.

Ward now partners with Mitchell on his latest venture, Shined Black Records, which recently made worldwide waves with a single, "Don't Be Afraid," from UK disco punk sensation Rikbe the Gen.

Perhaps most notably, Mitchell's desire for harmony and inclusion is evident in the vibrant house-music culture that erupted in Burlington. He and Warner helped legitimize the genre in Queen City nightclubs, connecting aspiring DJs with new audiences, and creating not just a scene but a supportive and open community.

"The overriding thing for Craig is that, because of who he is and what he deals with — he does not want the same things to happen to any other kid," says Landers. "That's why his music is so important to him, and why his music's connection to young people has been so important."

And it is why Craig Mitchell has been so important to Burlington. ☐

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Fodor's Fave

Grilling the chef: Jason Tostrup

BY CORIN HIRSCH

If you've had the good fortune to eat in chef Jason Tostrup's dining room at the Inn at Weatherfield more than once, you know that no two dishes there are ever quite the same. Consistency may be the holy grail of the classical kitchen, but the inn takes an intensely creative, eclectic approach to stellar local ingredients rather than trying to render a signature dish the same way over and over again.

It works. This summer, Fodor's Travel Guides named the inn's Restaurant Verterra "the best restaurant in Vermont." The honor came on the heels of *Bon Appetit* magazine naming Weatherfield a "Top 10 Culinary Inn" in 2006; the following year *Entirel* magazine visited Vermont to film an episode of its "Entirel Green" television show alongside Tostrup. Lapage watched Tostrup cheerfully turning out Country Fried Quail (made with Cornish Game Birds) and Apple Cider Tart. While that particular corn-corn-corn-dusted quail is no longer served at Verterra, what patrons can count on is a dedication to farm-to-table so intense that three-quarters of the menu is sourced within a few dozen miles of the inn— even to winter.

It's no easy task. Tostrup may spend the bulk of his time in the kitchen, but he also devotes a significant part of it to building menus around what's fresh (or dried, or cultured) and figuring out how to use each part of the animals he purchases for his kitchen. He favorites wild ramps into pots he can use during the year, and smokes his collar with hundreds of pounds of root vegetables each fall.

Inn at Weatherfield owners Jane and Dave Sandelness bought the inn nine years ago and tapped Tostrup two years later to take the kitchen's reins. The



Jason Tostrup

only seasons watered on local citrus, and Tostrup began forming partnerships with local enterprises such as Concord Randolph Farm in West Puffer (for cheese), Weatherfield's Black Watch Farm (for grass-fed beef) and Wood's Cider Mill (for cider jelly), a revelation to Tostrup, among many others.

What's striking about Tostrup, besides his heavy devotion to farm-to-table cuisine, is an exuberance unusual for a chef at the top of his game. Though he says he "crumbles or food by accident," his life seems to have been on a direct trajectory toward it.

GRILLING THE CHEF

Chef Jason Tostrup

Age 39

Background: Graduate of Cornell in the inn at Weatherfield and Lucy Towers

Location: Montpelier

Restaurant age: 19 years and 100 with Tostrup's chef

Cuisine type: American contemporary European

Find this restaurant on 7 Nights at www.7nights.com/food

As a child in northern Minnesota, Tostrup helped Grandma Olinaga, a pioneer of Scandinavian American cuisine, as she cooked in their church basement. "I don't think it was a conscious thing, but I volunteered at everything I could possibly do to cook with her," he says.

After attending a small culinary school, Tostrup eventually found himself turning out high culinary dishes at Renaissance Restaurant in Caliente, and later at Bouchon, a Thomas Keller run in Napa Valley. It was there, at the operator of the burgeoning localism movement, that his commitment to using local ingredients blossomed. Along the way, Tostrup apprenticed at Daniel and Jean Georges.

His only mentor is that food, like the seasons, is always changing. "Food should be fun. You stay at home and you make things you like, but then you have adventures where you want to try something different or try something new," Tostrup says. He excludes the notion of a "signature dish," suggesting, "Everyone wants a signature dish, but the way my brain works is that I'm very spontaneous and very fast-moving."

Chef Jason took a break from his busy kitchen to answer our questions.

PHOTO: JEFFREY W. HARRIS

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SIDEdishes

BY ALICE LEVITT

Take the Cake

CUPP'S OFFERS IN WINDSOR
Given the dearth of grab-and-go food options in Windsor, it's not a surprise that residents were excited about a new bakery opening at Square Place, right across from the bus stop. But **CAROL ANN PUCHER** wasn't expecting the near riots that ensued when she began setting up the kitchen at **CUPP'S**. "People were coming and begging us to at least be open for coffee and muffins," the baker says. "They were banging on the window."

Popular demand forced Pucher to start serving at Cupp's on November 21, at least two weeks earlier than her projected opening in the first or second week of December. The café's tables and chairs are still on back order at present time (they should arrive on Wednesday, December 1), and the closest thing the place has to a sign is a piece of paper on the glass door. But Pucher says business has been "phenomenal."
The bakery-style buns have been the biggest seller, she notes. Bagels and bread pudding made from day-old rolls here also been hits, along with Caldo hot chocolate topped with Cabot whipped cream.

Pucher hopes that, when her cold case arrives this week, pastry offerings at Cupp's will double or triple. Without a doubt place to store buttercream-topped confections, she says, she has held a few stacking such sugary creations as cakes and cupcakes, as well as cheesecakes and eclairs. She also expects coffee, bread, available in maple and brownie flavors, to be popular with her customers.

Barring any major setbacks, Pucher is confident Cupp's will be fully outfitted on Wednesday and ready for

its official grand opening on Saturday — when she'll be giving out free samples from 7 a.m. to 6 p.m. Let's hope the crowds of hungry Ontario City residents will calm down a little.

Catch the Wind

NOW DRIVING AT THE SPOT

The quirky former gas station that houses sister-chef **CLAIRE VAN OON** on St. Pierre Road in Burlington has a new appellation to designate geography: a wind turbine.

In October, Wilton-based renewable-energy company Yellow Bird helped The Spot's owner, **JOHN SCULLY**, install a prototype made by Honeywell.

The café is the first place in Vermont to use this particular turbine, which is intended to power kettles and small businesses. It won't be released to the general public until later this month.

Scully also has to wait until then to put the turbine into full operation. The devices wind power is collected in a battery pack, called a *Smart Box Inverter*, also made by Honeywell. Scully won't receive his until it's been approved by Underwriters Laboratories, the product-safety certification organization.

To harness the power and release the energy the turbine is already capturing, Scully has been experimenting with connecting it to temporary heaters. "Right now," says the restaurant owner, "we're really anxious to get this thing hooked up to our panel system so we can use the energy we've

Into the Salt Mines

FOOD WRITERS CAFE TO DRINK

They may not have been critics, but they knew what they liked. The first lunch guests at our, the Montpelier restaurant owned by former *Seven Days* food editor **VALERIE FORDHAM**, asked for seconds of their mid-apple-cherry bread pudding.

Salt doesn't officially open for lunch and dinner until this Saturday, December 4, but Podhansky and her husband, chef **SAMUEL**, figured there was no reason not to offer soups, stews and the aforementioned bread pudding to members of the capital city's lunch crowd who saw activity and wanted in.

The shops at the Burlington Winter Farmers Market two weeks ago also treated Salt well. The chicken and butternut squash soup (both sold out by one o'clock).

The café will open with a small lunch menu, including hot sandwiches and specials. Casual visitors can stop in for baked goods or French pressed coffee from **STANLEY CUPP'S**.

COMPANY Podhansky expects a performing a decadent hot chocolate recipe featuring a truffled homemade nutcracker.

Some dinner dishes will be rustic, but Podhansky says to expect fine dining touches. Fine cuisine price list: dinners will include a salad, appetizer, entree, cheese plate and dessert. Lighter evening meals of soup, salad, bread and cheese will also be available.

The small menu will change each week, with dishes showcasing local meats and imported spices, vinegars and oils for what Podhansky calls "a flavor palette that is broader than just New England." The opening bill of fare will include four entrees — among them, pork belly with polenta fins and mushroom ragout, and duck breast and leg confit with cranberry-rhubarb sauce. Vegetarians may choose butternut-squash and pear gratin with local cheese and wild rice.

The food won't be the only thing changing constantly — home-made sodas and cocktails will also rotate. This week, cranberry-citrus, apple and maple sodas match the seasonal dishes. Dinners can finish off their meals with desserts such as maple walnut ice cream and decadent chocolate brownies with salted caramel.

For the holidays, Salt will prepare a slew of "stocking stuffers," including homemade cranberries, candied citrus peels and popcorn balls — also available at the December 18 Burlington Winter Farmers Market. Sounds like a merry Christmas, indeed.

salt

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Fodor's Fave

SD: What's been on the inn menu lately?

JB: A newly oriented traditional dish: casserole! We have a very popular vegetable program, they eat a local seasonal whole, so I'm usually searching for dishes to fill bill those ideas of using the whole animal. I put together a veal casserole — instead of using duck, sausage and pork, I use spray veal sausage, braised veal breast and belly. It's nothing fancy, but it's a dish that has a lot of significance. It shows how much goes into this type of food from the farm side.

The other thing I love doing right now is a compound cheese course, and a boiled coddle pie, which is just phenomenal. I use duck fat and thyme in the pie crust and pair it with cheese, and right now one of the main cheeses we use is from Cowshed Barwell Farm (Meat) of the milk from Jenny Gribb. Dairy goes to Cowshed Barwell, and Jenny Gribb uses their milk cubes for food. It's a deeper kind of understanding of why we occasionally have certain dishes, it's not impromptu. It connects us to the land and the moment.

SD: What is your training?

JB: I grew up in northern Minnesota with a very Scandinavian background, and Beatrice Oglomka, who's written some very well-known cookbooks — 13 of them, I think — went to our church, she was the authority on Scandinavian cooking. Her cooking was pretty exciting as far as church-busament cooking goes, and was transcendental for me in terms of looking at the world. She had a lot of parties at her home, and at her farm she had a beautiful kitchen with copper pots, like nothing I'd never seen.

I was in the restaurant business early on as a server, at 18, doing executive lunches at the corporate headquarters for Cray Supercomputers. Someone called in sick, and Chef asked me to step in — it turned out to be my first cooking job. It was a very professional environment. We would cook for Dan Quayle; we would cook for Al Gore.

I went to a small community college culinary school in St. Paul, Minn., and then to the University of Wisconsin to study hospitality and tourism management. Later I moved to Colorado and met my mentor, Charles Dele, of Tannousian Restaurant (in Aspen). I basically started at the bottom there — as a salad cook. I eventually worked my way up to be executive chef.

[After that,] I spent two and a half to three years working at Beecher, Thomas Keller's French bistro [in Napa]. I also worked for a winery out there and ran a restaurant. California was my first exposure to understanding local food. I'd been working in super high-end cuisine in that point, and in California, I came to understand local food resources. That to me made a lot more sense in my life than fine gas and truffles.

SD: What did your family eat when you were growing up?

JB: Pretty simple food. My mom was single and raised us alone while working three jobs. She used to make a really good wild rice soup, as well as corned and limited meats. She did a lot of cooking in the Crock-Pot.

I CAME TO UNDERSTAND LOCAL FOOD RESOURCES. THAT TO ME MADE A LOT MORE SENSE IN MY LIFE THAN FINE GRASS AND TRUFFLES

JASON TOSTRUP

SD: Back then, were there any foods you thought were gross?

JB: I'm a very adventurous eater, so I'm going to struggle with that. As a child, maybe dry, over-cooked pork. I also remember we used to go to our aunt's house, she would always do baked ham and a JELL-O mold with celery and other vegetables in it. We'd have to go to her house a few times a year and my mother would eat our JELL-O molds for us.

SD: Name three foods that make life worth living.

JB: You need to narrow it down to meals in your life. Firstly, I loved to eat lentils, barley, and raw green onions and wild garlic. As early as I can remember, I ate green onions soaked in water then dipped in butter and salt. At one time, the smell of fish gas was one of the best smells for me. Right now, the older jelly definitely makes life worth living. [Laughs.] As well as baked cod — eggs, better and baked cod with some rosemary. I also love dark chocolate. Even growing up I loved bitter things.

More food after the classified section. PAGE 45

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We are a new, comprehensive, nonoperative musculoskeletal and spine care practice based on principles of the medical specialty of Physical Medicine and Rehabilitation. We will be opening in Middlebury in January 2011 and are now hiring for the following positions:

Medical Front Office Assistant

Multitasked, multi-tasking individual sought to guide the front end operations of Vermont SpineWorks and Rehabilitation.

REQUIRED SKILLS AND QUALIFICATIONS: High school diploma with three or more years previous medical office experience; strong written and verbal communication skills; strong customer service skills; demonstrated ability to troubleshoot and work well under pressure; strong computer skills and proficiency in MS Office applications, ICD-9 and CPT codes; mastery of cutting-edge electronic medical records management system following training provided by practice. Previous experience in front end of orthopedic, spine care or pain management practices a definite plus.

Medical Office Nurse

Dynamic, self-driven office nurse sought to provide excellent care and assist in the clinical growth of Vermont SpineWorks and Rehabilitation.

Work in a newly renovated holistic office setting delivering excellent evidence-based musculoskeletal care and meaningful patient education. Assist physician in performing spinal injection procedures.

REQUIRED SKILLS AND QUALIFICATIONS: VT RN license, strong computer skills and mastery of cutting-edge electronic medical records system following employer provided training. Work experience in orthopedics, spine care, pain management or medical rehab is a definite plus.

Please send your resume and letter of interest to vermontspine@vsmail.com

or email to

Vermont SpineWorks
and Rehabilitation
PO Box 421
Middlebury, VT
05753.



VERMONT
SPINEWORKS
& REHABILITATION

Accounting Assistant

Vermont Legal Aid seeks highly organized person for a full-time position in its Burlington office. Background in basic bookkeeping and financial reporting required. Responsibilities include managing the accounts payable, bill reporting, assistance with payroll and assisting the staff accountant and CFO.

Demonstrated experience with accounting software, data entry and word processing required. Must be proficient with Excel and familiar with spreadsheet data and management. Your year college degree or equivalent experience in the field necessary.

Excellent benefits four weeks of vacation starting salary \$30,000-\$35,000 DOE

Send resume with letter of interest and references by Friday
December 20, 2013 to:

Eric Aukland, Executive Director
c/o Sandy Harris
Vermont Legal Aid, P.O. Box 1367
Burlington, VT 05402

EO/DFW: People with disabilities, women and minorities encouraged to apply.



VERMONT
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Visit
www.vermontartsandculture.com
for full job description.
Salary is \$16.00 per hour depending on experience; excellent fringe benefits.
Submit application letter, resume, three writing samples (links to online work and list of references) to vermontartsandculture@vermontartsandculture.org
by December 20.

MARKETING/NEW MEDIA MANAGER

Join a team passionate about the arts! The Vermont Arts Council, a private, nonprofit, is seeking someone fearless and committed to the virtual world of social networking and electronic communications, primarily in a nonprofit environment. Responsibilities for overseeing, development and implementation of integrated marketing, fundraising and communications plans, with a focus on the Council's online presence and virtual support networks. Requires relevant bachelor's degree and two years experience in crafting and successfully implementing marketing, fundraising and communications programs that make effective use of new and traditional media. Successful network capabilities, evidence of strong writing, verbal, public speaking and interpersonal skills, and marketing knowledge are necessary. Interest in and knowledge of the arts are vital.

HowardCenter

DEVELOPMENTAL SERVICES

SPECIALIZED COMMUNITY SUPPORT WORKER (THREE POSITIONS)

26-year-old Burlington woman needs 12-15 weekly evening hours of support in her downtown apartment. Focus on meal preparation, cooking and medicine administration. Ideal candidate is a patient and has experience supporting individuals in the autism spectrum. A \$10.00 p/hr. Monday through Friday.

Family-oriented and patient individual sought to support a very special 25-year-old man in his downtown home and community. Must have no criminal record and must enjoy and be great at interacting with. Experience providing personal care and community inclusion desired. Schedule for the 24-hours-a-week, benefits eligible position is six hours a week, with Mondays and Fridays required days. The job is in Braintree.

Very active 18-year-old girl needs 20 hours of after school support in South Burlington area. She enjoys yoga, animals, and attending social activities. Ideal candidate has considerable experience supporting youth with challenging behavior. A positive and consistent demeanor required. Schedule is 2-11:58 Monday through Friday. \$10.00/hour.

MENTAL HEALTH AND SUBSTANCE ABUSE

MENTAL HEALTH/SUBSTANCE ABUSE CLINICIAN — BURLINGTON

Responsibilities include assessment, treatment planning, individual and intensive outpatient program group therapy, case management and referral for clients with mental health, substance abuse and co-occurring disorders. Exposure to trauma involved and working with culturally diverse populations required. Experience with evidence based treatment practices a must. Writing skills in custody, as well as the ability to manage clinical documentation requirements. Licensed professional Master's in counseling and/or social work in psychology required. Must be computer literate. Full time.

Visit www.howardcenter.org for more details and a complete list of employment opportunities.

HowardCenter is an equal opportunity employer. Minorities, people with disabilities and persons with disabilities are encouraged to apply. EOE/DFW. We are a competitive employer and compensation is commensurate with qualifications and experience.

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CONTACT MICHELLE

345-9020 x321

michelle@sevendaysvt.com

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Send resume to
michelle@essexresort.com.

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BURLINGTON FURNITURE COMPANY

Retail Sales Associate

The Burlington Furniture Company, voted Best Furniture Store 2013 is growing. We are looking for a full-time experienced sales associate to join our team.

We are a small and progressive company that is focused on bringing the best home furnishings to Vermont and creating a positive environment to showcase them in a beautiful old maple syrup plant.

Our sales associates are encouraged to connect with our customers, listen and determine their needs, and help them create a space they love. We seek positive-minded employees with strong communication skills who can provide exemplary customer service throughout the entire sales process.

If you are enthusiastic and have a desire to learn, are passionate for interior design, possess strong organizational skills and are detail oriented, we would like to meet you.

We offer a competitive wage, benefits package and attractive employee discount.

Please email your resume to
Cleley@burlingtonfurniture.com
or send your resume to:

C. Cleley, 388 Pine St., Burlington, VT 05401



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OUTREACH PROFESSIONAL

Position coordinates and implements workforce development
initiatives of the Transportation Research Center including
developing and evaluating curriculum as required, planning
and overseeing events and conference logistics, including
budget elements and provides overall support for TRC outreach
efforts. Develops, coordinates and implements externally
focused community services, programs and educational projects
in support of the center's outreach mission.
Bachelor's degree and four years' related experience
required.

Interested parties should apply through UVM's job website
links to that site can be found on the TRC homepage.
following the Job Opportunities link www.uvm.edu/trc/



VERMONT ADULT LEARNING

www.vermontadultlearning.org

High School Completion Plan MANAGER / TEACHER Full-time position: Fulltime

Assists out of school youth ages 16-21 in the development of a personal high school graduation plan addressing the student's needs while satisfying the requirements of the school, leading to diploma completion. Must be a flexible educator working with various learning styles.

Vermont Adult Learning is a nonprofit provider of adult education and literacy services. Positions offers excellent benefits, including medical, dental, vision, long-term disability, life insurance and generous flexible paid-time off.

Visit our website: www.vermontadultlearning.org for more information.

Resume Deadline: December 11, 2010

EQUAL OPPORTUNITY EMPLOYER



fusemarketing.com

GRAPHIC DESIGNER — WEB

Fuse, a leading youth marketing agency that connects brands with teens and young adults, is seeking a Web Designer to join our creative team. Responsibilities include designing for multiple digital platforms; communicating with the web development team and vendors, as well as researching cutting-edge technologies to bring interactive work to life.

3+ years relevant experience and expert proficiency in Adobe CS required. Web development experience a plus. Youth/culture/sports-focused design is preferred.

For a complete job description, and to apply, please visit www.fusemarketing.com/jobs



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Or call Toll Free 1-800-450-4367



OUTRIGHT VERMONT

is seeking
a qualified candidate
to work as a

Director of Client Services.

The mission of Outright is to build safe, healthy and supportive environments for LGBT+ youth. HIV prevention experience and an MSW or equivalent combination of education and experience strongly preferred. Outright Vermont is an Equal Opportunity Employer. Please email cover letter and resume to outright@outright.org or mail to: Outright, 1175 Box 5278, Montpelier, VT 05602. Resumes will be accepted until 12/10/2010.



RN CASE MANAGER/MEDICAID WAIVER PROGRAM

This position carries a patient caseload and is responsible for the delivery of services in a long-term care setting to individual patients who qualify for Medicaid Waiver services. Responsibilities include making assessments of patients' physical, emotional and social level of function, whereas waiver services are determined referrals to other disciplines as indicated by patient needs, coordinating care plans with program staff and Personal Care Attendants.

COMMUNITY HEALTH NURSES

a FULL-TIME POSITIONS

Qualifications include prior experience in a medical support environment and a current Vermont license.

FULL-TIME PHYSICAL THERAPIST

Qualifications include a current Vermont Physical Therapy license and a minimum of two years of experience, preferably within a rehabilitation program.

All qualified candidates should send resumes to cprague@sdhvh.org or by mail to: ACRHVT, P.O. Box 754, Middlebury VT 05753

Part-time Legislative/Regulatory Analyst

Track, monitor and analyze state legislative and regulatory proposals. Conduct research and write detailed subsection public policy weekly reports. Supports organization, writing, analysis and people skills required. A strong work ethic and proficiency in MS Office applications are a must!

If you are interested in a part-time, challenging, entry-level position, and are willing to learn and grow this job is right for you. This position would start at 20 hours per week but could become full time.

Part-time Seasonal Data Entry Position

Our 50-state legislative and regulatory analysts need help. This part-time position would enter extensive and repetitive data entry. You would be responsible for daily updates to an expensive legislative database. Attention to detail, accuracy, and ability to work independently and learn quickly are required. You would be trained in our office in Montpelier, but you must be able to work from home. High school diploma and home broadband internet connection required.

You must be able to work 8:00 a.m. to 4:00 p.m., Monday through Friday, 20 hours per week. This position would begin immediately and would terminate on June 3, 2011.

Please send resumes by December 8, 2010, to: Jennifer Estey, Kimball Sherman Bils at resumes@billsservices.com. Please — no phone calls. EOE.

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Research Project Assistant

The Department of Orthopedics and Rehabilitation at the University of Vermont is currently seeking a Research Project Assistant to provide technical and administrative assistance, and to perform data management functions under the supervision of the Principal Investigator for a federally funded research grant.

For more information and/or to apply go to
www.uvmjobs.com,
registration #0329235.

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thurnas69@mac.com.

Even Start Literacy Mentor



The full-time Literacy Mentor will work with a family individually and in groups to strengthen parenting skills, habits, and support parent and child education and work with program co-leaders to provide a wide array of family supports.

Desired Skills: Strong interpersonal and communication skills, ability to work independently and as a team member; experience in parenting or early childhood education required. BA in education with an early education endorsement preferred.

Send cover letter and resume by December 15, 2010 to
Lamotte Family Center, 480 Cady's Path Rd., Northville, VT
05641, or email to info@lamottefamilycenter.org.

Managing Director

Green Mountain Chamber Music Festival
at the University of Vermont

On Site Manager for Summer Chamber Chorus
Music Festival and Concerts

Under the direction of the artistic director, the managing director will manage artistic programs, coordinate billing, promote and facilitate, produce all festival-related marketing and publicity materials, manage festival website, including establishment of social networking, develop community relations and outreach efforts, coordinate concert operations, ticket sales and teaching schedules.

Minimum requirements: Bachelor's degree and progressively responsible related experience. Additional desirable qualifications: experience in arts management.

Position is three quarters time. Detailed job description upon request. Please send cover letter and resume by December 10 to positions@umcvt.org.



COMMUNICATIONS PROFESSIONAL

Independently coordinates communication for research and outreach programs, drafts and edits TRC internal and external communications and informational resources, and ensures an accurate, up-to-date and competitive web presence for the TRC.

Familiarity with higher education communications and web coordination a plus. Knowledge of transportation research, policy or planning is strongly preferred. Bachelor's degree and four years of related experience required.

Interested parties should apply through UVM's job website links to that site can be found on the TRC homepage, following the Job Opportunities link. www.uvm.edu/trc



CHAMPLAIN VALLEY HEAD START



FAMILY SERVICES COORDINATOR (Berlington)

Senior management team position. Responsibilities include development, management and tracking of family partnership systems including family goal setting, and support and follow up around community services and resources. Partnerships with community and state agencies providing services relevant to Head Start or its program partners including services for English Language Learners, child abuse and neglect prevention, identification and reporting systems, volunteer and internship systems, parent involvement in program, and community liaisons and services, and parent education and family literacy initiatives. Participation in regional and state-based committee work. Qualifications: Bachelor's degree in social work, human services or related field and 5 to 7 years of relevant work experience. 40 hrs/week full year. Competitive salary health plan and excellent benefits. Please send resume and cover letter with three work references by email to: patrick@cvhs.org

PRESCHOOL TEACHER and EARLY CARE ADVOCATE POSITIONS

Provide developmentally appropriate environment and transportation for preschool children at a Head Start classroom and monthly home visits for low income. Assist families in accessing medical and dental care for preschool children.

Teacher - Fulltime: 40 hours/week; 40 weeks/year
Starting wage \$15.61 - \$6.94/hour

BCA - Berlington: 40 hours/week; 37 weeks/year
Starting wage \$12.67 - \$4.36/hour

Both positions include health plan and excellent benefits and transportation. Applicants for Early Childhood Educator or related education field: UVM educator's license, classroom experience and experience in curriculum planning and implementation, child outcome assessment, and working with children with special needs. Teacher position requires license with endorsement in early childhood education or early childhood special education. Please specify position and location, and send resume and cover letter with three work references by email to patrick@cvhs.org.

For all positions: Successful applicants must have excellent verbal and written communication skills, skill in documentation and record keeping, proficiency in MS Word, email and Internet, exceptional organizational skills and attention to detail. Must be energetic, positive nature, professional, diplomatic, motivated and have a can-do attitude. A commitment to social justice and to working with families with limited financial resources is necessary. Clean driving record and access to reliable transportation required. Must demonstrate physical ability to carry out required tasks. People of color and from diverse cultural groups especially encouraged to apply.

EOE. No phone calls, please.

**HTML/CSS
JUNIOR WEB DEVELOPERS**

Vermont Design Works is expanding! VDW is a well established website design and programming company that has started a new revenue called Market Solutions. Market builds search engine-optimized, standards-compliant websites for contracting businesses. Our website packages cover such as: customer management systems and social media tools, plus ongoing online marketing and content writing/management services.

Market seeks two standards-compliant HTML coders with a minimum of one year of experience building HTML websites with properly formatted CSS. However strong experience and JavaScript skills a big plus. Knowledge of PHP is helpful but not necessary. Salary will be a competitive market value for experience and skills.

Please email a resume, cover letter and at least three sample websites where your coding skills are on display to jobs@MarketVermontSolutions.com

No phone calls please

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Apply to: Trapp Family Lodge Human Resources, PO Box 1403, Stowe, VT 05672 Fax: 255-5705 or online at www.trappfamily.com

FLYNN TIX REGIONAL BOX OFFICE

CUSTOMER SERVICE REPRESENTATIVE

Permanent part-time positions include telephone and in person window ticket sales. Strong customer service and interpersonal skills required as well as accuracy and speed in data entry. Evening and weekend hours required in addition to some weekday availability. To apply, mail a cover letter and resume to:

Phone Center Box Office, Attn: Recruiters
633 Main St., Burlington, VT 05401.
Email to hr@flynn-tix.com or complete an application at the Box Office Window.

No phone calls please. #06



Craft Emergency Relief Fund
Artists' Emergency Resources

www.cerfham.org

DIRECTOR OF ADMINISTRATION

CERF+ (Craft Emergency Relief Fund + Artists' Emergency Resources), a national artists' service organization located in Montpelier, VT, seeks a dynamic Director of Administration to oversee the organization's operations in the following areas: finance, administration, planning, budgeting, grants management, evaluation, human resources and IT. This is an exciting opportunity for a finance and operations leader to maximize and strengthen the internal capacity of a well-respected, high-impact organization.

Complete job description available: <http://cerfham.org/about/job-openings/> or info@cerfham.org or 802-229-2306. The position will be open until filled.

Please send cover letter, resume, the names, addresses and phone numbers of three references, and salary history/requirements to **Executive Director, CERF+, PO Box 638, Montpelier, VT 05601**, or email to info@cerfham.org.

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SIDE *dishes*

CONTINUED FROM PAGE 43

captured "Once the Smart Box arrives, Scully intends to use it to power all the Spot's outdoor lighting and a large drink cooler."

The solar-themed rents already took strides toward energy efficiency in September, when 36 photovoltaic panels began collecting power from the building's roof. Scully estimates that solar power is responsible for 30 to 35 percent of the energy his restaurant uses. He says

he'll have to wait a year to determine how much more the turbine will provide.

"Until then, the windmill has been a draw for customers," Scully says. "People stop all the time to ask about 'that thing on the roof.'" He adds, "I think, decorative, it adds a lot to the exterior of the building. In my mind, it communicates something so much larger and broader than signage." ☐



☐ Volunteer on Twitter for the latest food gossip: @KaraLevitt @5TendaysVT

Fodor's Fave STYL

SD: Have you ever eaten something truly bizarre?

JT: Baby eels. The French fry them live and then toast them with parsley. They're delicious.

SD: What foods or ingredients are always in your pantry?

JT: Baked cedar [from Woods Cedar Mill]. Keep miso, a sweet soy sauce, Bull's a Carolina extra virgin olive oil — it's just a great first press. A number of years ago I fell in love with the flavor, texture and color. Jason Mills polenta. I use their backwater taro root polenta a tremendous amount.

I've also been cooking a lot with Vermont butter for sauces, marinades and cocktails. This summer I used them for a local peach and better sobet that was phenomenal.

Rails ports, an Italian smoked cannon that I discovered 10 years ago. I sneak it in whenever I can. Vermont Butterworks [Farm] beans. They're really, really fresh beans, and you know where they were grown.

Fresh ginger and fresh grated, good-quality nutmeg. Everything I love in my kitchen has such a purpose, all of the spices I buy are really fresh. I buy my spices from Peppers.

SD: If you left Vermont, what local products would you miss the most?

JT: Cedar gyle and ramps. Jam and preserves from Cherry Hill Farm. The ground beef from Black Watch Farms that we use for burgers. Maple syrup.

SD: If you could have any chef in the world prepare a meal for you, who would it be?

JT: Jacques Pépin. He cares about food, but also he cares about people.

SD: What's the worst dish you've ever created?

JT: At Renaissance, I did squash seven different ways and took it way too far. I made a soufflé out of the shell, and I went over the top. The dish was something different, the leg was something else. I always go back to that and think, Why did I do that destructively? It was at a peak at Renaissance when the cuisine was at its highest and most extravagant. It was experimentation through a process of destruction.

Up until that point, I was not really looking at food from that perspective, through my own lens. There have been plenty of other catastrophes, but that changed my thought process. People were impressed, but for me internally it became part of coming back to a simpler way.

SD: Describe the best meal you've ever eaten.

JT: Definitely some family meals, but what pops into my mind are some awesome, extravagant dinners. My first malabarine tasting menu at Ocean Pacific [in New York], where Rocco DiSpirito was at the time, was really eye opening. He was 25, and he was doing amazing things with food before anyone knew who he was. Arromatic curried scallops with carrot served under a daisy, Earl Grey ice cream.

SD: What's your favorite or most influential cookbook?

JT: *Memories of the Good Earth* by Edward Gribbs. It was one of the first cookbooks I bought out of culinary school, and Alice Waters wrote the foreword to it. It must be been a sign early on of where I was going. That book has great stories on how to kill a rabbit and cook a rabbit, how to make vinegar and cure olives, how to make your own sausage. I still go to that book and know I haven't mastered everything.

The other book I really like is *Mama's Table* [by Claire Jeyen]. I definitely love Mama's work, and he was also a gourmet gourmet and cook. He had a beautiful kitchen in his home. A very famous chef [Joel Robuchon] helped not his recipes. I find peace in that book.

SD: What kind of music do you like to listen to in the kitchen?

JT: Right now, it's a lot of Red Hot Chili Peppers.

SD: If you weren't a chef, what would you like to be doing?

JT: Nothing. I really love what I do, and I can't see doing anything different. But if not, I might love to be a painter.

SD: What's your most embarrassing favorite food?

JT: I love To-80 burgers.

SD: What will you be eating this Christmas?

JT: I'll get a goose for the stuff menu. I do it like John Child does really. Roast the breast and braze the legs, and serve with steamed dried fruits, goose fat gravy and mashed potato. ☐

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Tapped In

A contest for Vermont's best drinking water gets judges uberhydrated

BY LAUREN OBER



When I was asked to judge the 2030 Vermont Water Tasting Contest, I could hardly say no. Who wouldn't want to drink 20 sips of water in a sitting? And who wouldn't rethink the resulting blintz?

If this is the first you've heard of such a drinking water contest, don't worry. You're in good company. Like most people in Vermont, you probably don't give much thought to where your drinking water comes from. And you probably don't care how it gets to you. You just turn on the tap and assume it will deliver water free from germs, E. coli and other contaminants that could lead to an emergency in the bathroom, or worse.

But not all water is created equal. Or, rather, not all the water that comes out of your tap started off safe to drink. Water-purification processes vary among municipalities. Some have to filter arsenic, disinfected and chlorinate the water they provide to their residents. Others don't have to treat it at all, depending on the water's source.

The variation in treatment methods makes water taste different from town to town. The water in Jericho might have top notes of chlorine, while your neighbor's H₂O in Keese could have a silky aftertaste. Not every town has water that tastes like a fresh mountain spring—a vegetal bouquet with a flimsy finish, perhaps?

**THERE IS NO SINGLE SOURCE
AQUIFER IN VERMONT.
AND OUR GEOLOGY IS ALL
OVER THE PLACE. AS A RESULT,
NEIGHBORS CAN DRINK
VASTLY DIFFERENT WATER.**

ASHLEY LUCHE
DEPARTMENT OF
ENVIRONMENTAL PROTECTION

"There is no sole source aquifer in Vermont, and our geology is all over the place," said Ashley Luche, a capacity development specialist with the Water Supply Division of the Department of Environmental Protection. "As a result, neighbors can drink vastly different water."

Recognizing that humans influence tap water's taste as much as nature does, the organizers of Vermont Drinking Water Week host a semi-regular drinking-water competition. Water-treatment operators are invited to submit samples of their product for judging by a scrupulous panel of tasters. The judges' water palates are as refined as those of the world's top connoisseurs. Well, except for me.

The contest was held on a rainy Thursday in early November during the Green Mountain Water Environment

Association's fall conference. Tucked in a dusty 11th corner of the Sheraton Burlington Hotel & Conference Center was a table holding 10-liter plastic jugs of water. Each cup in the blind taste test had a number scribbled on it in indelible black ink. Luche, the contest's organizer and chair of the Vermont Drinking Water Week Committee, knew which contest cases corresponded to those digits.

Before we began sipping, Luche gave me a rundown of the types of water I would be tasting. First, she said, all the samples were potable. Thank God for that. Because I was not into contracting some gut-ringing, poop-beane disease for this assignment.

Next, Luche informed me the water was divided into three categories: public community surface water, public community groundwater, and something called non-transmission/nonpotable water (NTN). Surface water comes from a stream, river, lake or other aboveground reservoir. Groundwater includes that from wells and springs. NTN water systems are found in facilities such as schools, factories and resorts that provide their own water supply.

Armed with this limited knowledge, I was ready to drink. Only 10 operators had submitted water samples, which was a little disappointing. Luche said that that was fine by her, since it meant less water sloshing around in my gut.

In water tasting, one does not need to follow some industry's finicky protocol—no, swirl, sniff, sip and savor. Unlike wine, water offers nothing much to see. Tastelessness and translucence are both excellent qualities for it to possess.

Water doesn't need to be swirled, since it will not produce an aroma beyond, perhaps, a faint hint of chlorine mixed with plastic. Likewise, sniffing is a waste of time, unless you're a water expert like my fellow judges and can smell chemicals undetectable to the untrained nose.

So, all I had to do was sip and savor. I poured the first sample into my mouth and let it sit on my tongue for a moment while it grazed the mouth feel. It was mildly unctuous, but had a slightly crispness.

I swallowed the first sip and took another. This time to rate the flavor. It tasted of, well, nothing, which I determined to be a good thing.

Alison Fielder, executive director of the Vermont Rural Water Association and one of my fellow judges, agreed. Good water, he reasoned, should be clear, without color or aftertaste. When asked to describe how water should taste, Fielder offered "crisp and clean."

Those words would not describe the second sample. It had an earthy taste, and by that I mean it tasted like soil. It wasn't undesirable, it just wasn't going to win the big prize.

The third sample had tap, mid- and base notes of chlorine. Tasting chlorine in your water isn't necessarily a bad thing,

HOW CONSUMERS GO WITH THE FLOW — FROM THE TAP?

In 2008, U.S. bottled water sales exceeded \$16 billion per year. That amounts to 20 million gallons per year — the highest consumption of any country in the world.

Over the number of consumers who turn to bottled water, you'll find more who are drinking it with both hands, squeezing from the tap. Not, as you'd expect, from the tap, but from the tap. Not, as you'd expect, from the tap, but from the tap. Not, as you'd expect, from the tap, but from the tap.

So why do we pay for bottled water? The water is completely safe. In fact, it's better than the water in the tap. In fact, it's better than the water in the tap. In fact, it's better than the water in the tap. In fact, it's better than the water in the tap.

It's about the taste. It's about the taste. It's about the taste. It's about the taste. It's about the taste. It's about the taste. It's about the taste. It's about the taste.

The success of a "premium" brand such as Fiji, is due to its reputation for being pure to the tap. It's due to its reputation for being pure to the tap. It's due to its reputation for being pure to the tap. It's due to its reputation for being pure to the tap.

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— L. D.

"I want a pack of oranges to clean my palate," he later joked.

My stomach was starting to expand, as was judge Elizabeth Walker's. A former utilities manager at Sagadahoc, she had a long history of water-related jobs that well qualified her to be judging the stuff.

"Now I'm going to get Monte's," Walker said with great agitation.

We narrowed down winners in each of the three categories, then had to judge those three against one another. More sipping, more heat.

The final was tight — three judges voted for the first sample, and two voted for the second. We voted seriously for Lach's to enhance the winner.

Turns out, the best drinking water in Vermont (at least among our samples) now belongs to the town of Richmond.

And, yes, I judged the winner. I judge past winners the Champlain Water District, Flood Brook Union High School in Londonderry, and Long Trail Brewing Company in Bridgewater Corners.

Kimball Chamberlin, chief operator for the town of Richmond's Water Resources Department, isn't surprised by the win. He knows his town's water is damn good.

Its source, he explained, is an underground lake near Goddard's 80 Acres that ultimately feeds into the Winooski River. The water is filtered naturally and aerated to raise its pH before it goes into the system. Chamberlin said it gets into the chlorine just high enough to keep the water free from contamination.

Over the 26 years he's worked for the town, Chamberlin has heard countless people rave about Richmond's water. He's even found queries from passing travelers who wonder where they can get more of the delicious stuff. Chamberlin himself likes the water so much, he brings it home and uses it in his tea.

And he would put Richmond's water against the bottled variety any day. "When you do that blind taste test, ours comes out on top," he said.

This latest drinking water contest wasn't Richmond's first. The town won in 2005 and represented Vermont that year in a national competition held in Washington, D.C. There, Alaska won, but Richmond's H₂O ranked among the top 10 in the country.

"It's hard to beat that glacial source," Chamberlin boasted.

This year, he and his water are heading back to the national competition. It's a nice perk for his department's hard work, reasoned Lach.

Winning the Vermont Water Tasting Contest is recognition of a thankless job well done. Plus, the contest puts top water in the spotlight, which is essential in the face of bottled-water monoculture.

"It's begging rights," Lach said. "And it's a way to expose drinking water, which is something most people never think about." ☐

8,800 guests visited us in October.

Thanks!



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reasoned Fielder, because at least you know it has been thoroughly treated.

The remaining samples tasted salty, soapy, springy, waxy and minuscule, respectively. By the last cup, I couldn't discern any sort of flavor or texture. My palate needed to take a break. It wasn't the only one.

DEC.04 | KIDS

Bear Necessities

Colorful, illustrated backdrops of forests, fields and an elaborate tree house set the scene for *The Berenstain Bears in Family Matters: The Musical*. Resembling a page right out of the popular children's book series by Stan and Jan Berenstain, this family play translates three storylines into a song-and-dance extravaganza, furry ears and all. In true Berenstain fashion, the anthropomorphic characters have gotten themselves into a fix—the time involving a cookie jar—and Mama Bear must save the day. Created by Matt Murphy Productions in collaboration with TheatreworksUSA, the adaptation delivers the usual dose of “important life lessons,” producer Matt Murphy told *Brookway World*. Time to grin and bear it.

THE BERENSTAIN BEARS IN FAMILY MATTERS: THE MUSICAL
Saturday, December 4, 2 p.m., at Moore Theater Higgins Center, Dartmouth College, in Hanover, NH \$40-\$50. Info: 603-646-2422. <http://mooretheater.com>



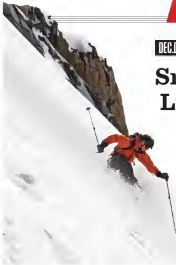
DEC.02 & 03 | FILM

Snow Place Like Home

If you've got an insatiable addiction to snow—if the precipitation variety, of course—Warren Miller's *Wintervention* will probably taste your nose rather than curb it. But think OK: As December and you can easily get your mountain fix following the film. Following in the footsteps of Warren Miller—the six-son whose name is essentially synonymous with the snow season—this cinematic powder adventure follows Chris Greenport, Lindsey Vonn, Doug Stoup and other top-noters as they come lines down learning peaks in Colorado, New Hampshire, New Zealand... Even Antarctica, which Stoup has called “the last frontier.” And with paleo-quickening cliff drops and uncut-out runs, no wonder Olympic gold medalist Jonny Moseley adds a touch of home to the big-screen spectacle in his narration.

WARREN MILLER'S 'WINTERVENTION'

Thursday, December 2, 7:30 p.m. and Friday, December 3, 9:30 p.m. and 9:30 p.m., at Flynn MovieGang in Burlington, \$21. Info: 863-5865. www.flynn.org



FRI.03

afternoon

AMERICAN YAKS Shovelhead Club, 400 West
Street without corners, downtown of all abilities
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page 200-1871

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SPRING CLASS PERFORMANCE 50 students in grades six through eight brought a variety of their own songs.

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MON.06

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Dr. Dawn O. Wells, Director

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with featured guest artist
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and SUNDAY, DECEMBER 5 AT 3:00 PM**

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calendar

TUE-THU 4/10/12

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business

NET WORKING GROUP FOR VENTURE DEALERS Join a network of the entrepreneur business education and advisors to receive advice from 20-40 local business development, Angel Investor and Business Planner who will bring their time, knowledge, skill and/or money to your business. Meeting: 10:00 a.m. to 12:00 p.m. Free. Free info: 308-1026

community

WILLAGE FARMERS CONVENTION Community members band together to support local food and farming. The planning committee consists of sharing resources, networking and more. 2012 Community Dinner: 5:30-8:00 p.m. Free. Info: 859-0862, 414-102

WINDWARD COASTLINE FOR A SAFE AND PEACEFUL COMMUNITY Neighbors and local businesses help create a safer and peaceful community. To be planning committee consists of sharing resources, networking and more. 2012 Community Dinner: 5:30-8:00 p.m. Free. Info: 859-0862, 414-102

dance

FLYBURNER DANCE SHOWCASE Twelve weeks of class & showcase and choreography culminate in an expression of creative artistry. 6 p.m. weekly. 1000 Jay Street and Lamoine. Flyburner Village Showcase: 6:00 p.m. \$5. 55-60. 859-0862, 414-102

environment

WATERFORD YOUTH HOME FROM TOP TO BOTTOM Homeowners working with local residents to improve their home. 10:00 a.m. to 12:00 p.m. Free. Info: 308-1026

etc.

BURGERS/TOASTS & COUNTRY CLUB: LEGION ROCK GOLF PALACE Games, refreshments, 18-hole golf course, and other amenities at a golf club. 10:00 a.m. to 12:00 p.m. Free. Info: 308-1026

ITALIAN CONVERSATION GROUP Practice Italian! A native speaker leads a conversation group for all ages and abilities. 6:00 p.m. 1000 Jay Street. Info: 308-1026

NET MEET Local professionals (business, food, and other interests) and company. 6 p.m. 1000 Jay Street. Info: 308-1026

film

GIORGIO ARMANI: THE ART OF THE SUIT A documentary film about the life and work of Giorgio Armani. 7:00 p.m. 1000 Jay Street. Info: 308-1026

food & drink

ACQUEDUCT VINEYARD TOURS Guided tours of the vineyard and winery. 10:00 a.m. to 12:00 p.m. Free. Info: 308-1026

holidays

INTERNATIONAL BOUTIQUE 10:00 a.m. to 12:00 p.m. Free. Info: 308-1026

hills

4-H WATER SCIENCE 10:00 a.m. to 12:00 p.m. Free. Info: 308-1026

WEDNESDAY PLAYGROUP 10:00 a.m. to 12:00 p.m. Free. Info: 308-1026

HOMESIDE STORY HOUR 10:00 a.m. to 12:00 p.m. Free. Info: 308-1026

HOMESIDE REPAIRS 10:00 a.m. to 12:00 p.m. Free. Info: 308-1026

HOMESIDE REPAIRS 10:00 a.m. to 12:00 p.m. Free. Info: 308-1026

MOVING & SHOOTING NETWORKING 10:00 a.m. to 12:00 p.m. Free. Info: 308-1026

MOVING FOR PROGRESSIVE 10:00 a.m. to 12:00 p.m. Free. Info: 308-1026

SPORT TIME WITH MRS. CLARK 10:00 a.m. to 12:00 p.m. Free. Info: 308-1026

THE GLOBAL VILLAGE 10:00 a.m. to 12:00 p.m. Free. Info: 308-1026

musicals

AMERICAN MUSICALS OVERSEAS Director David Bruce presents a series of musicals. 10:00 a.m. to 12:00 p.m. Free. Info: 308-1026

JAZZ VOCAL ENSEMBLE & COMBO 10:00 a.m. to 12:00 p.m. Free. Info: 308-1026

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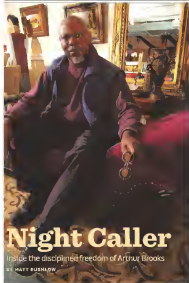
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CONCLUSIONS



Night Caller

Inside the disciplined freedom of Arthur Brooks

BY MATT RUENLOW

It's Wednesday night in Huntington, and an unlikely combination of musicians is playing at Radio Beem.

Two cellists, a bassist, two trumpet players and an acoustic guitarist all face each other, engaged in a musical chase—running, answering, interrupting, waiting, reacting, joining, separating.

Then the music is quiet and open. Cello. Stringless music and only one: *his* Brooks is playing, his trumpet speaking softly and accurately. Anthony Foster watches Brooks, then begins to finger a delicate repeating pattern, leaving one by one. Cellist Polly Vanderparton bows a clattering, dissonant pair of notes while her husband and fellow caller, Nelson Caldwell, leaves Michael Chorney introducing a funky, muted riff from his old Gibson, looping to the back ground. Foster hits holds his trumpet to his lips, listening and waiting.

This is Ensemble V. They're held down a Wednesday-night residency at

the Beem for a few years now. They attract an expanding and contracting following of fans, loved ones and the nearby curious. While the band has a regular core of six players, they sometimes welcome a visitor and meet up even if a few band members can't make the gig.

There is only one real constant for Ensemble V: no written or prepared music. Everything created in the moment, born from the chemistry of the musicians and their experiences.

"I don't write for Ensemble V. There's no need," says Brooks over a late taddy at the low-fat restaurant *Duino's* (Duoside), adjacent to Radio Beem. "Everybody's a leader. And everybody has big ears. We find ourselves in areas that I would like to take home and develop and write, but I wouldn't want to limit what we're going to do."

Though Brooks is technically the leader and creator—or perhaps creator—of Ensemble V, he emphasizes that the

band is a democracy. Anyone can start a piece or invite a requested colleague to sit in. And while Brooks reserves the right to tap a musician on the shoulder if what that musician is playing doesn't make the cut, he's never had to do it.

Brooks' calm patience comes from more than 40 years as a professional musician and more than 20 as a teacher. He grew up in Princeton, N.J., and attended Antioch College, where he studied music with John Rasmussen. It was Rasmussen who introduced Brooks to the music of Cecil Taylor, the pianist and free-jazz pioneer who had been Rasmussen's roommate at the New England Conservatory of Music.

"He had this album called *Conquering* and it had Bill Dixon on it," Brooks remembers, referring to the trumpeter and teacher who would become his mentor. "And I'd never heard trumpet played that way. This is it."

"This began Brooks' personal odyssey. 'I was looking for something that didn't have to be so consciously right here,'" Brooks explains, pointing to his temple. "I didn't want the reason to have to be in the back of my mind when I play. When I heard Cecil play and Bill play, it was gone. It's everything was there. Only it had evolved into this new thing."

That "new thing" was known in the late 1960s as the "new music," an outgrowth of jazz that included elements of contemporary classical music along with group improvisation. Among its disciples were musicians and composers such as Sun Ra, Donnic Coleman, Cecil Taylor and Bill Dixon.

Brooks wanted to study with Dixon and learned that he was teaching at Bennington College. After graduating from Antioch in 1970, Brooks and some friends moved to Bennington and started gigging at the Radio Art Ensemble. And he began to make the pilgrimage to Vermont once a month for a session with Dixon.

"When I started working and studying with Bill, I realized that, yes, there's quite a bit of freedom [in the music]," recalls Brooks. "But to be free takes a lot of hard work."

After a few years of lessons, Brooks was ready to get serious. He wanted to move to Bennington and study with Dixon as often as possible. Dixon was starting the Black Music Division at Bennington and offered Brooks a job as a teaching assistant. He accepted, fell in love with teaching and stayed at the college, learning from and working with Dixon for more than 25 years.

Ensemble V was born in Bennington. Each instructor working with Dixon was given an ensemble, each was named. They served as working groups for which each instructor could write and develop his professional work. In 1972, Brooks and Ensemble V recorded an LP of a two-part composition he called *Nightcaller*. That year Brooks was awarded a grant from the National Endowment for the Arts.

Ensemble V has been the embodiment of Brooks' ever evolving personal aesthetic ever since. But it was Michael Chorney who helped bring the newest incarnation to life.

In 1988, Penny Campbell, a dance professor at Middlebury College, introduced Brooks to Chorney. They had both been asked to contribute to a program incorporating environmental music and dance. The two struck up a friendship and worked together occasionally over the years, always to inspire settings.

Nearly 20 years later, Chorney suggested to Brooks that they start playing gigs at Radio Beem.

"Arthur had moved to the area in 2004 or so, and I really wanted to explore what we could do with trumpet, acoustic guitar and drums," says Chorney. He also wanted the public to be aware of Brooks' work. "Arthur's a singular artist. I thought, *Here's this person*—let's get him out there."

Brooks agreed. Over the years original drummer PD Dantaleo became less a presence while Vanderparton, Caldwell and Foster became more. The newest addition is Jern, who moved to Winoski only a year or so ago and has played with Horace Silver, Cecil Hampton and Joe Lovano.

In addition to their Radio Beem residency, Ensemble V has played at the Pymposium and as part of the Boring Tree Discover Jazz Festival. And though he's starting to plant a few trees outside of town, Brooks knows it can be tough to tear—especially for this type of music.

"Twenty or 30 years ago, I just want of the music to be heard," Brooks says. "I would sleep in the car just to have a bed to draw down, we just play. I don't need to prove anything. And, for me, this is kind of nice." ☺

Discover it: play music by attending an introduction at Bennington. It'll be a good day.

SOUNDbites

BY DAN BELLES

Crash and Burn

OK, I'm. Gaffer 'round. It's story time.

Some of you may know that in a former life I played in a local alt-country band called **THE MOUNTAIN MEN**. Not to tout my own licks, but we were pretty good. We weren't, like, blow your mind, **UNCLE TUPelo** good. But you would have paid to see us — and a few of you probably did.

Though we had designs on bigger and better stages outside of Burlington, as so many promising local bands do, we flunked out before we could really make our way beyond the Queen City. However, also like many Burlington bands, we were afforded some cool opportunities thanks to being a relatively big fish in a small pond. I had to play with some national bands along the way, and, more importantly, made for some great stories. I'd like to share one with you now, which I've dubbed, "The Time the Gay Procs **CRASHED**!" **WOMEN!** Called Me a "Bucking Asshole!" Cleave title, n?

It was a brutally cold, stormy midwinter day in Burlington. That night, the **Middle Eight** were scheduled to play one of our biggest gigs ever, opening for **GLIMMER** at Club Metronome. But the night before, a massive nor'easter had walloped the region and pretty much shut down the Eastern Seaboard.

At the time (2004ish), Glen Steele was among

considering throwing a charity show and wondering if we still wanted to play. Rao, boy.

Now, nothing against CTD, but going from opening for personal idols to playing a free show with the guys who had "Missin' Missin' Missin' Missin'" back when I was a sophomore in high school was, well, a less than inspiring consolation. Still, for a young band, a gig is a gig. We agreed.

The show actually went well, especially considering the blizzard. We played to a pretty full room and, in lieu of money, were given a healthy supply of "outs to the 'grain room'" — aka the supply closet next space behind the stage. Good times.

After our set, we dispersed into the crowd to talk to friends, attempt to pick up groupies, etc. That's when I happened by the merch table.

Habits among the stacks of T-shirts, posters and copies of *God Shagged the Rat*, I found something so strange, so weirdly, blessedly awful that I wouldn't have believed it existed if I hadn't seen it with my own eyes. *Jingle All the Way: The Crash Test Dummies Christmas Album*. I was transfixed. I held it over so lightly in my hands, overstock, as if it were a

newborn. Or a Christmas albion by Crash Test Dummies.

Shaking my dice, I returned the CD to the table and wandered back into the crowd, just as the Dummies announced the remainder of the show would be all requests. Before the last syllable had left lead singer **BRANDON'S** lips, I found myself screaming, over and over, "Jingle Bells!" I went "Single Bells!"

Dead silence. Roberts looked up from his mic. In his unimpeachable bass persona he asked, "OK, who's the fucking asshole that wants to hear 'Single Bells'?" I remember feeling as though the entire room had aspired to eat married their heads in my direction. A small child may have pointed at me as I bled horror.

As I slowly raised my hand, my eyes met Roberts' cold stare. He nodded grumpily. "Merry Christmas," he said, before launching into the song — the CTD version of which is in a minor key and has Roberts singing the melody roughly two octaves below what anyone else would choose, if able to. It was glorious.

We hung out with the band for a bit after the show and found them to be thoroughly delightful (as that supposedly wholesome very early western Canadiana can be). I apologized for calling our "Single Bells!" He agreed we were an asshole, joking. I think, in either case, it was pretty cool.

[Bring this up not to reminisce about rubbing elbows with major mid-2000s alt rock stars, but more as a cautionary tale. CTD will make two VT stops this week: Sunday at the Higher Ground Ballroom and Tuesday at the Tupelo Music Hall in White River Junction. Should you go, think good and hard about clamoring for Christmas cards. Not you, too, be called an asshole by a Canadian folk rocker. And



The guy who Crash Test Dummies

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RAILROAD EARTH

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CRASH TEST DUMMIES

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CHAD STOKES

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THE FAMILY BAND

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HEY MAMA

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HOMEGROWN METAL

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7 WALKERS

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FEAT. BILL KRUEFTMANN

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D.R.U.G.S.

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music

CLUB DATES

NO NOT AVAILABLE. ALL ALIENS NO RECORD

WED.01

burrlington area

60 LAGUNE Stereo Promoters. Justice Kessler
(DJ representing her). 7 p.m. Free. **CLUB**
promoters. The Lounge Lounge (pop rock). 8 p.m.
CLUB HITCHHIKING Homebrewed No Doubt
Foster/Davis on the UK. Suite. Caddy (rock). VT
Lounge (pop rock). 7 p.m. Free.

FRANKY'S 5-11. Karaoke. 7-10 p.m. Free.
NOISE AND JUNGLE (Dance) (Dance) (Dance) (Dance)
5 p.m. \$40/\$105. AA.

NOISE AND JUNGLE 5-11. Karaoke. 7-10 p.m. Free.
5 p.m. Open (Lounge) (Dance) (Dance) (Dance) (Dance)
\$10/\$10. AA.

LOUNG 5-11. Karaoke. 7-10 p.m. Free.
5 p.m. Free. **CLUB** (Dance) (Dance) (Dance) (Dance)
\$10/\$10. AA.

ART (Dance) (Dance) (Dance) (Dance) (Dance)
\$10/\$10. AA.

MANHATTAN PIZZA & PUB Open 10 a.m. with Andy
Loren 10 p.m. Free.

THE HONEY HONEY Soul Music with DJ Steve
Phonon (Dance) (Dance) (Dance) (Dance) (Dance)
\$10/\$10. AA.

REX 5-11. The (Dance) (Dance) (Dance) (Dance) (Dance)
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FRIDAY JEANNE & THE HITTERS (DANCE)

Conversely All Stars Though they celebrate a solid two
decades of rocking and rolling this past, relicking central Vermont-based R&B
actress JEANNE & THE HITTERS are really just getting warmed up. The group features
a ensemble of veteran local players, all centered around the sultry and stylish
of vocalist Jeanne McCaffrey. This Friday, they headline a bill at Montpelier's
Lounge Street Café that also features rising star HAYDEN HAYDEN and new local
emerging talent LAGUNA LAGUNA.

ART 5-11. The (Dance) (Dance) (Dance) (Dance) (Dance)
\$10/\$10. AA.

THE HONEY HONEY Soul Music with DJ Steve
Phonon (Dance) (Dance) (Dance) (Dance) (Dance)
\$10/\$10. AA.

REX 5-11. The (Dance) (Dance) (Dance) (Dance) (Dance)
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\$10/\$10. AA.

central

GREEN MOUNTAIN TOWN Thrive Thursday
Lounge 8 p.m. Free.

LANGDON STREET CAFE Rock & Roll 8 p.m. Free.

MULTI TAPES Rock & Roll 8 p.m. Free.

PURPLE PINK Rock & Roll 8 p.m. Free.

SLUG BROOK LODGE & TAP Open 10 p.m. Free.

CLUB 5-11. The (Dance) (Dance) (Dance) (Dance) (Dance)
\$10/\$10. AA.

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\$10/\$10. AA.

THU.02

burrlington area

60 LAGUNE Stereo Promoters. Justice Kessler
(DJ representing her). 7 p.m. Free. **CLUB**
promoters. The Lounge Lounge (pop rock). 8 p.m.
CLUB HITCHHIKING Homebrewed No Doubt
Foster/Davis on the UK. Suite. Caddy (rock). VT
Lounge (pop rock). 7 p.m. Free.

FRANKY'S 5-11. Karaoke. 7-10 p.m. Free.
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champlain valley

SLUG BROOK LODGE & TAP Open 10 p.m. Free.

CLUB 5-11. The (Dance) (Dance) (Dance) (Dance) (Dance)
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SOUND**bites**

CONTINUED FROM PAGE 63

then do it anyway, cuz it was great. Happy holidays!

BiteTorrent

The big news this week concerns none other than resident wingers of thunder and lightning, psychodelic garage rockers **THE VACCINE LOYS**. According to a recent missive from guitarist/lightningeer **JAMES ARTHUR**, the duo has just signed on with Brooklyn-based indie label Medicine Summer. They may remember that particular hype as I'll report for letting you catch thoroughly broken heads in **SHAMING YOURS**, **THE VACCINE LOYS** and now the Vaccine Loys. Congrats, guys. And on a personal note, apologies to drummer **RYAN HANCOCK** for not recognizing him at the grocery store the other day. The new haircut looks good, too!

In other local hard-making waves inside the Burlington-bubble news, swingin' garage-pop outfit **PERKINS CLARK** recently showed up on no-tune, net two, but three international

camps. The first is a limited-edition vinyl called *Wine, Girls and Riffs — I like it already!* — released by Mexico's Música Para Locos label, and features songs by female-fronted bands from all over the world, including the Clarks' "Ghoulish!" The second comes to us by way of UK label Dead By Moon Records, called *No Way Out!* 20 of *Finest Garage Gears From the Round the World*, and features 20 of the finest gar... well, y'know. In other Clarks news, vocal of **DEBORAH TORRANO** and guitarist **BOB MULLINS** are interviewed in the upcoming issue of *Vancouver's Mongrel Zine*, which comes complete with yet another comp, this time featuring the Clarks' song "You're Gonna Love!"

Band Name of the Week **THE UNRELEASABLE LIGHT CARMEL** OK, I'm kinda cheating on **BNOTW** this week since I generally focus on nonlocal or newer bands in this segment. But the electric local collective is a lot of fun, and until further



THE NIGHT LOYS

notice they'll be taking over the Thursday night jazz residency at Radio Room recently vacated by **ANDREW GANTER**.

Wednesday, December 8, marks the 30-year anniversary of the right **JANIS LENNON** was murdered. Obviously there will be no shortage of tribute concerts to the late, great Beatle that night. And that includes in Burlington, where local songwriters **AARON FLINN**, **JOSHUA GILLES** and **SCOTT PERKINS** host a star-studded local band at *Barona* on the slain genius' home.

Kids love the indie rock. Believe it or not, nowhere

is that more true than in Montpelier, where kids — literally kids — love the indie rock, and their parents are making damn sure of it. Case in point, the **KID GARDEN** led all-star outfit the **SLUFF MONTPELIER**. The non-place indie-rock ensemble features parents of students from Mont-Pi Montpelier School of Central Vermont playing tunes written by certified grown-ups **GRACE** and **ELIZABETH HANDEL**, but that are named, specifically, at kids. But trust me, these kids (young) are alright. Catch 'em at the Montpelier school benefit show at the Vermont College of Fine Arts Chapel this Sunday. And, yes, there is a hole sale. ☺



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OUR COMMUNITY IS PART OF THE WORLD COMMUNITY. HELP US DEVELOP A VACCINE FOR DENGUE FEVER

Outpatient Clinical Research Study



- Healthy individuals Ages 18-50
- 1 Screening visit
- Single dosing visit with follow-up visits
- Now screening
- Compensation up to \$1,070

For more information and scheduling, leave your name, phone number, and a good time to call back.



Call 656-0013 or fax 656-0881 or email VaccineTestingCenter@uvm.edu



Perkins Clark

Listening In

And once again, this week's feature will indulgent casuals' segment, in which I share a random sampling of what was on my iPod, turntable CD player, or track player etc. this week.

Weekend Picks

- Frankie Edgar: Soft Kilo
- Camper Van Beethoven: No Air
- Don Laeken: The Lady Killer
- Wino: Guttered Thru A
- Charlie Brown Christmas

18th ANNUAL



Vermont International Festival

THE WORLD AT YOUR DOORSTEP

FRIDAY, DEC. 3

5 P.M.-8 P.M.

SATURDAY, DEC. 4

10 A.M.-6 P.M.

SUNDAY, DEC. 5

10 A.M.-5 P.M.

Hand-crafted gifts
from 40 countries

Global cuisine

International
dance and music

Special Feature -
"NewAmericans,
New Neighbors"
Pavilion

Admission good
for entire weekend!
\$6 Adults, \$3 Children 6-12, seniors
Under 6 free, \$75 Family Pass

Sponsored in part by

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music

CLUB DATES

UNAVAILABLE: ALAN KATZ/RECORDS

Sonic Boom

In the beginning, God made rock and roll. And his son is what his dad made and thought: Rex Goo! That's some pretty crazy shit, isn't it? The years that followed saw an inevitable watering down of the genre, as countless bands mixed in reggae sounds and straggled at its rebel roots. Then, one night in a manger, or, left in Brooklyn, a rock-and-roll sonar was born with the promise to deliver the world from darkness, or at least craggy music.

ROOM CHICK Wise men (and women) should catch the band's hard charging, 1960s-inspired raucous rock at the Montpelier House in Wisconsin this Saturday with **POLOP** and **AN UNWINDING OF NERVE**.



SAT ON (L) ROOM CHICK (R)

Photo © J. P. M.

regional

MONSIEUR House of Blues & Tides 3 p.m. Free. (100 doors open) 10 p.m. Free.

MONSIEUR MONSIEUR Gray's Rock (jazz-swing) 10 p.m. Free.

BLIND BROTHERS Greater with the Right and Left 10 p.m. Free. (Thursdays only) 10 p.m. Free. (100 doors open) 10 p.m. Free.

MONSIEUR MONSIEUR House of Blues & Tides 3 p.m. Free.

FRI.03

Burlington area

NO LOUING 10 p.m. House of Blues & Tides 10 p.m. Free. (100 doors open) 10 p.m. Free.

BLACK DOOR BAR AND BISTRO 10 p.m. Free. (100 doors open) 10 p.m. Free.

THE GREENHORN 10 p.m. Free. (100 doors open) 10 p.m. Free.

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REVIEW this



the le duo, *Water of the Sun*

(MAMI PYRAMOND RECORDS, CD)

As its title suggests, an elemental period is run through *Water of the Sun*, the third release — and first on Mami Pyramond — from local "other music" stalwarts the le duo. The loose, mostly instrumental collection, helmed by the group's J.B. Lodonag, and including such local luminaries as Rebecca Koppelman, Will Ryan and Josh LaRue, has long meant the dark corners of experimental music, terrain where few others dare to tread. But the group's latest represents a surprisingly accessible journey, contrasting carefully worded concepts with steady rock underpinnings.

Lodonag and company use the black, primordial ooze on "Hell Hole." The disc's opening act attacks with a torrent of spitting, distorted guitar and howling swirls of ethereal noise. Lodonag's riddlerish — and meterless — percussion outbursts are disorienting, adding to the track's ungrounded tension. But just as it opens, the music turns relent. Raunch guitars recede, yielding to a comparatively unimposing disc of aching, high-end swirls. However, it seems the le duo are merely outstitching their break. Out of the shimmering fog, a stronger guitar riff — yes, an actual riff — emerges, marching the song to its battered conclusion.

"Quicksand Years" breaks like a drow, as a damp haze of soft tones dissipates into propulsive furies of light, tribal percussion. The 14-minute suite maintains an uneasy tranquility, as floating guitar lines dotted with light syntheses over very vocal grunts. But ever-present rumbles of distant, guitar-thunder looms, and stark unpredictability with brilliant, devastating precision.

The EP closes on "The Summer Star" which glazes to life amid discordant electronic tones luscured by equally ebullient vocal dissonance. The precarious balance between avant-futured and organic sounds is at once ambivalent and symbiotic. Lodonag's schematics to this clever paradox work great care, manipulating disparate vocal elements in such a way that none is overpowering or obnoxious. Heavy harmonies, stingers alongside bright, reverberated guitar. Moments of ghostly noise burst and sub against an easy drum beat, which holds the spinning axes together just enough. Particles of sound threaten to career out of orbit at any moment but never quite do.

The le duo celebrate the release of *Water of the Sun* with a party at Radio River on Saturday, December 4.

DAN BULLIS



Camomilla, *Anomali*

(HYPERMUSIC, CD)

On her debut release, *Anomali*, steel-drummer Camomilla — aka Emily Lomonax, leader of Vermont's PanAthea — delivers a curious mix of Latin rhythms and calypso-flavored jazz. While her performance is largely spirited, the record occasionally falters under the pressure of employing the steel drums, typically reserved as auxiliary percussion, as a featured instrument.

The disc begins with "Sweet Nothings." Gently rolling piano underlies the rippling current on which Camomilla's deftly struck steel drums can cut itself. Her lines are clear and precise, the drums' soft, rounded tones reverberating over one another in a soothing wash of organic sound. In contrast, Woody Lomonax's piercing flute cuts through the somber tone, intersecting floating strands of wistfulness amid the tune's otherwise sleepy lull.

The title track is well named. It is

indeed an anomaly, in both style and atmosphere. A meandering bass line counters an even, minor-key piano progression. Meanwhile, a chorus of singers — featuring jazz vocalist Judy Allright, Aphf Leno and Camomilla — repeat the song's title word with spunky zeal. The formal groove normalizes, dispensed only by wistful steel. Then, things take a turn for the bizarre as Camomilla unleashes a series of police-speak lyrics. Her existential musings straddle the line between hip-hop and slam poetry but lack the punch of either discipline, instead presenting wispy, wacky, now-age probability.

Camomilla returns to form on the following cut, "Spanish Sky." As its title suggests, the song is a Sonoran lullaby tale on early Jamaican soil. The song's breezy island feel is pleasant enough, though it could use more low end and ballast to hold down the groove.

Hardcore Rhythms fans will find a cover of the Lennon-McCartney classic "And I Love Her" intriguing. However, the song loses something in the transition from sweet pop perfection to instrumental Caribbean jazz. Still, hearing the song's harmonic melody filtered through a phantasm of bright steel tones is oddly charming.

"Arkashe" is a curious little number, highlighted by John LaRue's stellar work on the chromatic harmonica. The interplay between his sharp and Camomilla's steel is delightful.

"Lower" is a song, bordering experimental jazz tune that truly expands the perception of how the steel drums can be employed. As Floyd McKinley and Indigo Roth Davis' ethnic looms calls on oboe and cello, respectively, Camomilla creates ethereal, atmospheric textures with her instrument. It's a thrilling and remarkably effective track.

The same cannot be said about the following song, a cover of Cat Stevens' "Wild World." The translation from rock classic into steel-drum-flavored jazz doesn't fare nearly as well as the British cover did. Camomilla and company show right just naively and directly into supermaria Miami.

The album closes on something of a reprise, "Spanish Sky Dub." The tune is essentially the same as the earlier "Spanish Sky," save for a truly strange turn from "Dub Master" Bennett Shapiro, who delivers gibberish vocals in a deep, weary bass. It's amazing, though likely not in the way the band intended.

For more info on Camomilla, visit www.camomilla.com.

DAN BULLIS

Tupelo MUSIC HALL

JUDY COLLINS



Sunday,
Dec. 5
7:00 pm

THE CRASH TEST DUMMIES



Tuesday,
Dec. 7
8:00 pm

The Tupelo Experience

I attended your recent David Bromberg concert. The new music looks great from the original wood floor to the intense play on the wall lights. It was captured by how great the lights have looked with simple theater than didn't the usual. Every note by each instrument was captured perfectly it was as if we were all having an amazing time even without experience. Thank you so much for keeping the kind of music in the Radio City it is a kind of local experience and I will be back as often as possible! APC, Lodi, CA

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Friday,
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8:00 pm

CARBON LEAF



Saturday, Dec. 11 • 8:00 pm

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Sunday,
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BLUES BOULEVARD Party (book) 10 p.m. Free
STAIN-CAPER IN NIGHTCLUB All-night dance party with DJ back (10-40) 9 p.m. Free

SUN.05

burlington area

LO LOUNGE 1 Fairview in 10-12s Bar/Bistro, Mountain & (Avenue) 10 p.m. Free
THE BLACK BALLROOM Open Mic 1:30 p.m. Free
CLUB MONTROVIA Acoustic folk project to sing Mervyn's 20th anniversary (book) 9 p.m. Free
WINE-HIGH FIVE (open) Open Mic
Guinness, Back & Kasey (book) 7:30 p.m. \$20 AA
WINE-HIGH FIVE (open) Open Mic
Guinness, Back & Kasey (book) 7:30 p.m. \$20 AA
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Guinness, Back & Kasey (book) 7:30 p.m. \$20 AA
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Guinness, Back & Kasey (book) 7:30 p.m. \$20 AA
WINE-HIGH FIVE (open) Open Mic
Guinness, Back & Kasey (book) 7:30 p.m. \$20 AA

central

THE BLUE HILL 100 Main St. (book) 10 p.m. Free
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northern

BLUES BOULEVARD Party (book) 10 p.m. Free
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BLUES BOULEVARD Party (book) 10 p.m. Free
BLUES BOULEVARD Party (book) 10 p.m. Free

MON.06

burlington area

LO LOUNGE 1 Fairview in 10-12s Bar/Bistro, Mountain & (Avenue) 10 p.m. Free
THE BLACK BALLROOM Open Mic 1:30 p.m. Free
CLUB MONTROVIA Acoustic folk project to sing Mervyn's 20th anniversary (book) 9 p.m. Free
WINE-HIGH FIVE (open) Open Mic
Guinness, Back & Kasey (book) 7:30 p.m. \$20 AA
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Guinness, Back & Kasey (book) 7:30 p.m. \$20 AA
WINE-HIGH FIVE (open) Open Mic
Guinness, Back & Kasey (book) 7:30 p.m. \$20 AA

central

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THE BLUE HILL 100 Main St. (book) 10 p.m. Free

TUE.07

burlington area

LO LOUNGE 1 Fairview in 10-12s Bar/Bistro, Mountain & (Avenue) 10 p.m. Free
THE BLACK BALLROOM Open Mic 1:30 p.m. Free
CLUB MONTROVIA Acoustic folk project to sing Mervyn's 20th anniversary (book) 9 p.m. Free
WINE-HIGH FIVE (open) Open Mic
Guinness, Back & Kasey (book) 7:30 p.m. \$20 AA
WINE-HIGH FIVE (open) Open Mic
Guinness, Back & Kasey (book) 7:30 p.m. \$20 AA
WINE-HIGH FIVE (open) Open Mic
Guinness, Back & Kasey (book) 7:30 p.m. \$20 AA



THU 02 ENTER THE HARBOR (ELITE ROCK)

Sláinte, eh?

What do you get when you mix American rock and roll with traditional Irish and Scottish folk music, and filter it through the quiet lines of Celtic poetry? You get something like Toronto-based Celtic rockers enter the HARBOR, whose musician's touring schedule and high-octane live show have propelled the group to the forefront of Canadian-Irish-American rock music. You, really. Kick up your Irish at the Harbor Grand Showcase Lounge this Thursday.

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Tiny Treasures

"Small Pictures," Bryan Memorial Gallery

Once again the Rynga Memorial Gallery in Jeffersonville is hosting a big show of little things. The 2000 installment of the gallery's annual "Small Pictures" exhibit includes about 200 works, none larger than 14 by 14 inches. Landscapes dominate, as is common at the Rynga, but this exhibition offers more diversity within the genre than one might expect. Plenty of medieval-style scenes appear as well, including some old abstractions.

Tanks Martell's pair of unfilled 12-1/2-inch vertical compositions is among the best of the latter group. Her organic forms have mass despite being diminutive. Earth tones make up Martell's palette, brightened by touches of gold leaf. Darker brown shapes at the top and bottom of both pieces anchor the compositions.

"Banflower" is a sensual, 10-by-10 inch abstraction by Lengua Seolinski. A floral form is in the middle of two overlapped squares, her acrylic colors range from deep turquoise to orange. Seolinski's "In the Garden" features a group of crimson poppies dotting a bright blue-green color field. She most likely used a palette knife to layer the backgrounds thickly, and then scumbled details over them with broad brushes.

Mainly, James creates abstract landscapes with stylized stripes and broad, vertical brush strokes. His 6 by 10 inch oils "Purple and Gold" and "On the Road" are enclosed in brand new plain gold frames that are integral to the works' overall chromatic harmony. Though almost art nouveau in appearance, the works more closely recall those of a group of French post-impressionist artists called the *maîtres jaunes*; purple shadows contrast vividly with yellow-gold trees and peacock blue skies.



Twisting your body, there you go!

Dein Cabin's paintings – landscapes that portray little island villages swivel with blue and ochre hues. Her 9-by-13-inch oil of "Mountain Breeze" is dominated by a looping sky, while the vertically oriented "Willy & Naps Place" is a 10-by-6-inch landscape in a similarly rounded kind of sense.

Remarkable expansion for a 6-year-old.

Inch curlew, Robert Hunkeler's "Adieu, Glow" is a more traditional landscape, although he captures colors that would please Maxfield Parrish. It's a broad Lake Champlain view with a calm yet luminously warm-hued sky washed over the placid, reflective water. A large island at right provides a dark counterpoint to Hunkeler's red and orange tones.

REVIEW

Kathleen Munley's 13-by-22-inch "Elephant Grass" employs traditional colors to describe sky and land, but applies them in heavy impasto. White cumulus clouds drift over the scruffy field, and a few reddish-brown trees appear in the distance. Munley's confident brushwork makes this one of the liveliest paintings in the show.

A few interesting photographs are included in "Small Pictures," but the required scale is more typical for photographic than it is for paintings. Some Punch's 8-by-10-inch digital photo "Stone Delay" shows an antique and modern as an apple orchard. It is nice, off-center, and competent with a shallow space. Amanda Lutz's 8-by-10-inch "Sewing Stone #1" and "Sewing Stone #2" are more unusual. The photographed memory scales and combined printed prints of such, as a subject. But both pairs, with threads are stitched over the master of the scales in the left-hand print. The pieces become objects themselves rather than just objects of fabric.

Susan Goodby's 3 by 3-inch mixed-media works "Selah #5" and "Selah #7" are the smallest of the small. The playful patchworks of color with print and collage elements are about the size of stacking stuffers.

The Lifshitzian parameters of the "Small Pictures" exhibit haven't limited the vision of the participating artists. Perhaps the size also encourages viewers to look more closely than they might at a show of larger works. While bigger pictures may take more time to paint, the smaller ones can take more time to see.

MARC AMOSLY

Small Packages / Bryan Memorial Gallery
 Jeff Koons: Through December 13
www.bryan-gallery.com

ONGOING

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TIONS AND PHOTOPHILY OF TWO-SPIRE THYRUS**
D. J. KENNEDY, *Journal of Insect Physiology*, 1979, 25, 223-230.

CLIMAXES THE SEASON Lushuapen and
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CHEF/CAMERON "Pasta's," depending on whether he wants to clarify and questions of self. Through Executive Chef Learning Center (LSC) in the kitchen, this is not only

THREITS AND JEANNE-CLAUDE The film *Golden* (collective) is a nationally touring exhibit featuring drawings, prints, photographs, and collages that trace the careers of the husband-and-wife installation artists and convey the monumentality of their process and their work. The art becomes

Ill. of Flowering Muscari, LHM, in Burlington (info 8154-43752)

CLARK DERRIS (left) weaves paintings inspired by his sailing on wind. Through January 25 at *Shedding Art Center*, 1401 10th St., 800-555-7866.

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art

EXHIBITIONS RUN UNTIL JAN. 10, 2010, UNLESS NOTED

INDIE MOVIES: "Total time to watch" is about 100 minutes in which they're needed and kept to create their own sense of drama. Through December 13 at *Shoreline Film Gallery*, 1000 State College, info: 488-3566

IMMIGRATION: "Stories of photography and stories" is a series of personal stories. Including photographs by immigrants from India, China, Ethiopia, Iraq, Ireland, Malaysia, and Mexico. Through December 13 at *Midwayville Gallery*, 1000 State College, info: 488-3566

PICTURE: "Secret words, floating in the air" is a series of photographs by a group of artists known for their work in the art world. Through December 13 at *Shoreline Film Gallery*, 1000 State College, info: 488-3566

THE REAL STREET: "Large scale black and white photographs of the city" are shown by Art Basel in a series of images of the city. Through December 13 at *Shoreline Film Gallery*, 1000 State College, info: 488-3566

THE SPIRIT OF THE DESIGN: "Abstract and landscape photography" is a series of images by members of the *Shoreline Film Gallery*. Through December 13 at *Shoreline Film Gallery*, 1000 State College, info: 488-3566

TWO SHAPES AND A BEAR: "Photographs of the city" are shown by Art Basel in a series of images of the city. Through December 13 at *Shoreline Film Gallery*, 1000 State College, info: 488-3566

VIVID ARTISTS SHOW: "Large scale black and white photographs of the city" are shown by Art Basel in a series of images of the city. Through December 13 at *Shoreline Film Gallery*, 1000 State College, info: 488-3566

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artists

ART TOWN: "Large scale black and white photographs of the city" are shown by Art Basel in a series of images of the city. Through December 13 at *Shoreline Film Gallery*, 1000 State College, info: 488-3566

CAROLIN ORRIS: "Large scale black and white photographs of the city" are shown by Art Basel in a series of images of the city. Through December 13 at *Shoreline Film Gallery*, 1000 State College, info: 488-3566

CHRIS ROSS: "Large scale black and white photographs of the city" are shown by Art Basel in a series of images of the city. Through December 13 at *Shoreline Film Gallery*, 1000 State College, info: 488-3566

DAVID BROWN: "Large scale black and white photographs of the city" are shown by Art Basel in a series of images of the city. Through December 13 at *Shoreline Film Gallery*, 1000 State College, info: 488-3566

FESTIVAL OF THE ARTS: "Large scale black and white photographs of the city" are shown by Art Basel in a series of images of the city. Through December 13 at *Shoreline Film Gallery*, 1000 State College, info: 488-3566

THEY'RE THE ARTISTS FOR THE HOLIDAYS: "Large scale black and white photographs of the city" are shown by Art Basel in a series of images of the city. Through December 13 at *Shoreline Film Gallery*, 1000 State College, info: 488-3566

FORREST HOLZAPFEL: "Large scale black and white photographs of the city" are shown by Art Basel in a series of images of the city. Through December 13 at *Shoreline Film Gallery*, 1000 State College, info: 488-3566

MARSHALL JORDAN BROWN: "Large scale black and white photographs of the city" are shown by Art Basel in a series of images of the city. Through December 13 at *Shoreline Film Gallery*, 1000 State College, info: 488-3566

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WILLIAM WOOD: "Large scale black and white photographs of the city" are shown by Art Basel in a series of images of the city. Through December 13 at *Shoreline Film Gallery*, 1000 State College, info: 488-3566

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JENNIFER WOOD: "Large scale black and white photographs of the city" are shown by Art Basel in a series of images of the city. Through December 13 at *Shoreline Film Gallery*, 1000 State College, info: 488-3566

ROBERT GORDON: "Large scale black and white photographs of the city" are shown by Art Basel in a series of images of the city. Through December 13 at *Shoreline Film Gallery*, 1000 State College, info: 488-3566

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Forrest Holzapfel

More than 10 years ago, the photographer started taking black-and-white pictures of the residents of his rural hometown, Marlboro, for the local historical society. In them, people are simply standing in front of their houses. Holzapfel quickly fell in love with this documentation, and he began interviewing the families in the photos and pairing audio recordings with their portraits. In the resulting exhibit, "A Deep Root in a Small Town: Marlboro, Vermont," on view at the gallery in the Fairfield Municipal Building through December 13, Holzapfel develops the character of the town as it is now, while simultaneously capturing a sense of the residents' shared history.



"Four Artists: Holiday Sale"

Seasonal art sales are everywhere this time of year, but here's one that passes the largest along. When you buy an original work by Casey Blanchard, Sue Katz, Tom Caffins or Sally Under this year, a portion of the proceeds benefits Burlington City Arts' Art from the Heart program, which brings art supplies to the pediatric floors at Fletcher Allen Health Care. "The process of making art when hooked in to TV, handaged and away from home is far more than a distraction, it is a connection to what is constant: whole and healthy inside," writes Blanchard about the program. The quarter's vibrant art paintings, watercolors, monotypes and more are available December 6 and 5 at the Freshman Center for the Visual Arts. (Picture, "Evolutionary Leap II" by Casey Blanchard)

SMALL PICTURES The 30th annual exhibit features more than 200 paintings by artists including Amy Anderson, Deborah Kozick, David McQuibben, Sandra Pinesky, Jennifer Pinesky, John Wagner, Kathleen Henning, Katherine Beyer, Paul Adams, Katherine and Wendy Jones. Through December 23 at Stage Museum located in Johnsonville, 100 544-5336.

regional

CATHERINE PAUL Local artist inspired, an installation of mixed media using "shoppers' Through December 31 at Lane to Museum located in Montpelier. Info: 824-634-4000.

THANK U, ULLA, IRREGULAR POLYMER An art exhibit marking the museum's 25th anniversary presents an exhibit of 11 contemporary artists' work. The exhibit includes original drawings and other works. Through March 31 at Stage Museum, 100 Montpelier College, in Johnsonville. Info: 824-634-4000.

"TOUCHY TOUCHY" EXHIBIT Pottery pottery sculpture and more. Info: 824-634-4000. 14 Lafford and St. George, December 3 through 24 at Capital House Gallery in Orleans, N.Y. Info: 518-863-7495.

MAA HENRIK "The Juggler" and other works inspired by Caroleen Carlin's studio art exhibit. Through December 31, 100 Montpelier College, in Johnsonville. Info: 824-634-4000.

NATIVE AMERICAN LEADERS CHAIRING FROM THE WOODS: THE WOODS: THE WOODS The exhibition features the collection of Native American lead paint from the collection of the artist's studio. The exhibition is one of the largest of its kind in the country, and it's a rare opportunity to see the work of 100 contemporary Native artists. Through December 15 at Stage Museum, 100 Montpelier College, in Johnsonville. Info: 824-634-4000.

1000 SHIRT PARK 75 years of Vermont, paintings, sculpture and installations by 100 Vermonters. Through December 31 at Jeffery's Studio, 100 Montpelier College, in Johnsonville. Info: 824-634-4000.

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MOVIE CLIPS

127 HOWARD STREET, 12 JAMES FRANKLIN ST. In this dramatization of the story of Aron Ralston, a Utah hiker who found himself literally trapped in a rock while hiking alone in 2003, *Boring* (Tuesday, 10/16/06) (R) plays like a thriller. With Amber Tamblyn and Jake Gyllenhaal in it, *Boring* is a

HOUSE BOLDLY ADOPTS The reveal of glitzy and bump-and-grind and a stoking of only placed fans gets the big season underway in this movie of about a worldwide star (Cher) who Agustin) and then is all in an L.A. boutique club. With stars Stanley Tucci, Kristen Bell and Care Agarwal. (Kerry Askin) 11/12/13 100 min PG-13 (New Capital) 100 min

ONE BATE***** 2 Strings as it may sound Patient Dwayne J. appears to play the straight razor in this comedy whereas he is an expectant father whose attempt to get home for the birth is complicated by a chance encounter with weed-o-dich Goldbergson. With Jesse Foxe and Juliette Lewis. **TODD [THE MANAGER]** Philips directs. (98 min R) Big Picture Capital (Los Angeles Public Policy News)

FAIR GAME ★★★★★ After hitting impossible odds with Langer, divorcee Doug Linder discovered Gatcheck, the political items listed on the Internet of CIA agent Nancy Pearce (Nancy Watts), who paid the price when her husband, Joseph M. Pearce (John Poirer), peered at the North administration. With Don Shapard (John Poirer, PG-13) Capital Police: Bow.

FASTER★★★ Ex-con Duwayne Johnson sells off on a deadly invasion of vengeants opposed only by a veteran cop just days from retirement, and a young ex-con: *Johnson with a line for the art of killing.* "The second the only thing this can come faster than those clichés." With Billy Bob Thomson, Tom Berenger, and Maggie Grace. *Genre:* [Action/Thriller] [Director: J. Lee] [R] [95 min.] [Casts: Duwayne Johnson, Billy Bob Thomson, Tom Berenger, Maggie Grace, etc.]

THE GIRL WHO KICKED THE HORNET'S NEST **AND** *POCKET VIOLETS* Under the Salomon (Academy Regular) has her day in court, in the third and final installment of the Swedish Haller series based on Stig Larsson's bestsellers. First, that it, until the American remake starts airing. With Michael Nyqvist as the new Under, *Days of Wrath* (directed by Mikael Moberg) is the

HARRY POTTER AND THE DEATHLY HALLOWS: PART TWO has been cast again by me forbury boy for fighting his Aunt Muriel Muller Named [Gripshaws] with some Latin incantations in the company of Eurus Redcliffe, Emma Watson [Rupert Grint] et al., and if you don't already know the plot, you'll never be able to catch up at this point. This installment is movie 3 & we was originally announced David Yates, who directed the last two Potter's as book 167
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HOWLRAAAA James Franco plays reindeer in this biopic focusing on the landmark obscenity trial that revolved around his little poem. Matt Poole and Jeremy Feinberg (The Crustated Clown) directed. With Jon Hamm, Mary Louise Parker and Jeff Daniels. (PG-13) (MFL, Sony)

BOB JOHNSON Charles Ferguson, who directed the scathing insider document *Inside Job* on the 2008 financial meltdown, strikes at the heart of the Obama campaign's (R)evolution.

LOVE AND OTHER CRISIS★★★ A commitment-phobic young woman (Jane Hathaway) faces up with an equally commitment-phobic, perverse pharmaceutical sales man (John Cullum) in this snappy and snappy (not serious) comedy from director Edward Zwick (Defiance). With Judy Greer and Oliver Platt. (PG-13) R. Capital. From Munich, Palace Play.

RESEARCHERS Despicable Me was a hit. Will 2013's second computer-animated sequel of the superheer genre be one, too? In this DespicableVox offering, 1000 fans tell voices the angry supervillain. And Piz is his square-jawed nemesis, and Tina Fey is the teen-idolized, Tina (Margaret) is Mo'Nish-dance (86 min PG) Sipos (Cox) (3-D) Margot (3-D) Police (Permut) (3-D) Webbed

[illegible]

THE NEXT THREE DAYS★★★1/2 (Russell Crowe plays a college professor who risks everything to expose his alleged murderer wife [Catherine Keener] from prison in this thriller from writer-director Paul [Dink] Liggers. With Liza Minnelli [32 min. PG-13 (Cocky Monster)]

SHOWBIZ BOY★★★★ (2) Aaron Johnson plays the teenage John Lennon in this biopic from director Sam Taylor Wood. With Kristin Scott Thomas and Anne-Marie Duff as his mum and mum, respectively. (38 min. R. Story)

HOUSE OF CARDS Will Lewis plays the housewife-turned-home-breaker who produced the 1975 Triple Crown winner in the first closed-circuit John Malkovich play; the film's writer, Randall Meeker, directs (R, 90 min., PG, Kin. Secaucus)

THE SOCIAL NETWORK★★★ Director David Fincher did what Aaron Sorkin refers to as the story of Mark Zuckerberg (Jesse Eisenberg) and the college lad who invented Facebook and became richer than most of us put together. With just a few tweaks, Sorkin's *Facebook: The Making of a Social Revolution* (2010) may PG-13. Big Picture: www.fox.com 10/07

TABLETS ON WAVE The tale of Riparian life down to river and goes 21st century in the Disney-animated, about as likely to offend who finds himself in the clutches of a boogie board bound teenager with 30 feet of air. With the voice of Mandy Patinkin and Eric Zuckerman. **Numbers** (Globe) **Eyes** (Haward) **Direct** (30) **Prod** (PG) **Box** (Capitol) (3-12) **Score** (3-6) **Release** (3-10) **Warping** (3-10) **Rating** (3-10) **Warping** (3-10)

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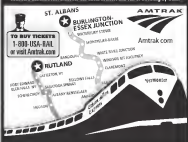
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- ★ = infant please
★★ = audibly less worse than all at all
★★★ = has its moments, at least
★★★★ = smaller than the average bear
★★★★★ = as good as it gets

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Curses, Follies Again

After Lalo Del Castillo, 45, pushed Nicole Duchene, 44, in a wheelchair to a jewelry store in El Paso, Texas, security cameras caught Duchene outside the store getting out of the chair and pulling a large black trash bag with two eyeholes over her head and upper body. She went inside, showed a locksmith and demanded "everything." Storeowner Linda Bradley refused and strapped Duchene's limbs with a strap gun. Then chased the robber around the store. "I knew I could catch her, because she was obviously not very quick," Bradley said, noting, "You can't be terrified when someone cannot run and has a black bag on their head." A customer notified Duchene and held her until police arrived. They found Del Castillo waiting outside with the wheelchair. Investigators said the couple lives across the street from the store. (NBC News)

Police tracking a burglar from a home in Lufkin, Mo., closed the case after finding the body of Donald Zukowski, 42, at the bottom of a rock quarry, having fallen 50 to 60 feet to his death. Police also found stolen jewelry in his pocket and a bag nearby containing electronic equipment from the home. "He was probably trying to escape the crime scene, running at full speed, when he ran off the edge," police Chief Richard Wooten said. (St. Louis Post Dispatch)

When Condoms Aren't Enough

Laptop computers with Wi-Fi can damage DNA and decrease sperm fertility after only four hours' exposure, according to a study by the American Society for Reproductive Medicine, which blames sperm-wave radiation. The findings prompted Colorado Anschutz, research director at the Neuroscience Medical Center, to warn men trying to have children not to work with a Wi-Fi enabled laptop near their lap and instead connect to the Internet with cables. (Denver's KUSA TV)

Reignited A (RNA), a chemical found in plastic bottles, soda cans and other everyday products, adversely affects sperm in men, according to a study of factory workers in China. Those who were exposed to BPA were more likely to have lower sperm counts and poorer sperm quality. "The higher your exposure, the lower your sperm quality is," said Dr. Xian Li of Kaiser Permanente's Division of Research in Oakland, Calif., who conducted the study, which was reported in the journal *Fertility and Sterility*. (The Washington Post)

Judge Judy Justice

A debt collection agency set up a room in its office in Erie, Pa., to look like a courtroom, complete with a raised area where a judge would sit, attorney's tables and legal books on bookshelves, according to Pennsylvania Bureau of Consumer Protection. The agency's lawsuit charges that Unisearch's lawsuit charges that Unisearch's Debt Resolution Center used people dressed as sheriff's deputies to summon consumers to "The courtroom," where a person dressed in black would preside over false proceedings. "To deceive, mislead or mislead consumers into making payments or surrendering vehicles to Unisearch." The lawsuit is seeking restitution for victimized consumers. (Associated Press)

To Tell the Truth

Leon Murray, 25, told police in Bayside Beach, Fla., that two men poked whipped milk at an automated teller machine and stole \$466 each, he boasted and his 45-second broadcast. When police questioned him, Murray admitted making up the robbery story, explaining he owed his mother \$490 and needed an excuse because he didn't have the money. (Southwest Florida's Sun Herald)

Washington State Patrol criminal records manager Heather Anderson was arriving for work in Olympia, Wash., when she noticed a back on the lot of a parked car about "how to beat the lie detector." She called Human Resources to see if any job applicants were taking a polygraph test. One was. Anderson attached the candidate to the car and promptly rejected him. Post-incident interviews don't automatically disqualify job applicants, patrol official Don Coon said, but jing does. (Associated Press)

Cwaggy Whitties

Coworkers at Denver International Airport have had their wiring chewed through by rabbits, according to reports from returning travelers. "We've seen rabbits, and we've seen mice, and they're eating up the wires," said Robert Bagnasco, owner of Bagnasco Architects, which services Midway Airlines. He said the rodents from 2002 and newer models, many of which use a new kind of computer in the wiring "are aware of the problem," translator: Dexter Meyer said airport officials told him after he reported that rodents had chewed his wires, "and that they were thinking about increasing the probability of the jobs. Meanwhile, he was told, 'well, there is a fence.'" (Denver's KWNW TV)

COMICS+puzzles

MORE PUZZLES!
CROSSWORD PUZZLE
(PAGE 10 CLASSIFIEDS)

MORE COMICS!
THE NEWCOMES (PAGE 10)
BIG MEAT (PAGE 11)

MORE FUN!
NAMES QUIZ (PAGE 10)
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⊗ CALCOKU BY JOSH REYNOLDS

DIFFICULTY THIS WEEK: ★★★

For the checking, the numbers 1-6 only show in each row and column. The numbers 7-9 show in every third row and column. The numbers 10-12 show in every fourth row and column. The numbers 13-15 show in every fifth row and column. The numbers 16-18 show in every sixth row and column. The numbers 19-21 show in every seventh row and column. The numbers 22-24 show in every eighth row and column. The numbers 25-27 show in every ninth row and column. The numbers 28-30 show in every tenth row and column.



⊗ SUDOKU BY JOSH REYNOLDS

DIFFICULTY THIS WEEK: ★★

Place a number in the empty boxes in each row that contains no other numbers. Each column does and each 3x3 box square contains all the numbers 1-9. The same numbers cannot be repeated in a row or column.

★ = MODERATE ★★ = CHALLENGING ★★★ = HOT BOY! — FIND ANSWERS & CROSSWORD IN THE CLASSIFIEDS SECTION



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Holiday Classes

It's a Latke Party!

Friday December 3rd - 5:30 - 7:30

Demonstration \$30

Join Nise Lesser Goldsmith making traditional Jewish food for Hanukkah: crumbly and oily potato latkes, fresh applesauce and perfectly roasted chicken.

Home Sweet Gingerbread Home

Monday December 6 - 5:30 - 8pm

Hands - On \$65

This delightful holiday joy-maker is fun to roll, cut, bake, construct and decorate.

Italian Christmas Cookies pt. 1

Friday December 10 - 5:30 - 8pm

Hands - On \$65

In this hands-on class, you'll learn to make three Italian Christmas cookies, some of Adele's Dianna's childhood favorites: crisp biscotti, light and delicious lace cookies, and savory amaretti.

Gluten-Free Holiday Baking

Monday December 13 - 5:30 - 8pm

Demonstration \$30

Margaret Chalmers, our in-house gluten-free goddess, will share her secrets for making gluten-free goodies for the Holidays!

Kids in the Kitchen:

Ornaments You Can Eat!

Wednesday December 16 - 3:30 - 4:30pm

Hands - On \$30

During this busy 1-hour class, we'll make cinnamon scented cookie cutter ornaments, cranberry and popcorn garlands, candied fruit ornaments, and more.

Italian Christmas Cookies, Part 2

Friday December 17 - 5:30 - 8pm

Hands - On \$65

Adele Dianna shows you how to make three more classic Italian treats: Piccoli, fruit/nut filled sweet ravioli, and sesame cookies.

Class is full, sign up now to a classmate!

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Happy Holidays!

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